

NEW! 16 beautiful jewelry projects

December 2009 Issue 94

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necklace

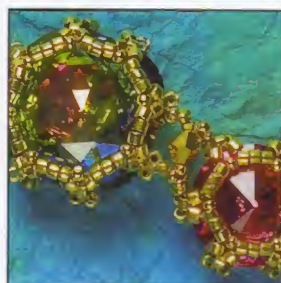
*Twisted bugle
beads balance
gentle curves
in a striking
necklace, p. 28*



Suit your style with
wirework earrings
for any budget p. 51



Stitch a star —
make more for a
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Light up your wrist
with a **crystal**
bracelet p. 22

PLUS

String a **Czech
glass necklace**
tonight p. 121

Show off your
focal beads with
chain maille p. 39

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amazing, talented artists to submit articles. I keep thinking I am going to send you an article and I just haven't found the time.



Beaded dahlia
Sculpt petals of dimensional peyote stitch to surround a bezel-set rivoli.
by Melanie Colburn



Lampwork links
Connect chain maille components with lampworked beads in a sturdy bracelet.
by Kathy Petersen and Susan Matych-Hager



Pulling it all together
Use a few simple principles to join the elements of design in your beadwork.
by Diane Fitzgerald



Pretty as a package
Stitch a beaded bow in sculptural peyote to wear as a brooch or adorn a necklace.
by Ludmila Raitzin



Twisted sisters
Embellish simple drop earrings with decorative wire coils and wraps.
by Kimberly Berlin



Pleated cuff
Combine peyote stitch and netting in a bracelet with a ruffled center.
by Rebecca Peapples



Bejeweled bridge
A new variation of netting gives a crystal bracelet solid structure.
by Kim Spooner



Gathered together
Mold metal clay into a magnetic clasp to finish this multistrand necklace.
by Deb Fitz



Turkish delight: An easy way to bead crochet Try a new technique gaining international interest.
by Adele Rogers Recklies and Keiko Seki



A lasting legacy
Nancy VanDerPuy's bead-knitted purses preserve a 19th-century trend with modern techniques.
by Stacy Hillmer



The gold standard
Use flat spiral stitch to create a regal necklace with a crystal pendant.
by April Bradley



Starry night
Stitch a star of St. Petersburg chain for a pendant, earrings, or an ornament.
by Virginia Jensen

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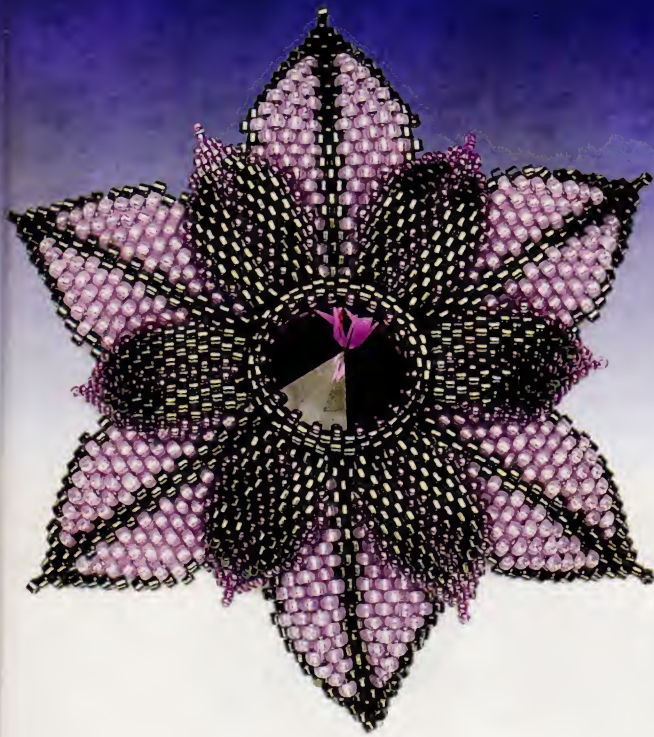
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Glass garland
String a two-strand necklace of glass petals
by Lesley Weiss

FREE ONLINE

Download instructions
December 1 to make a
necklace with the 2010
Bead&Button Show bead.





Use Japanese seed beads for sculptural, three-dimensional petals, or use Czech seed beads for flatter petals.



using cylinders, pulling tight so the beads begin to cup around the rivoli.
[7] Work one more round using 15's. Sew back through the last two rounds to secure the thread, but don't trim the working thread or tail.

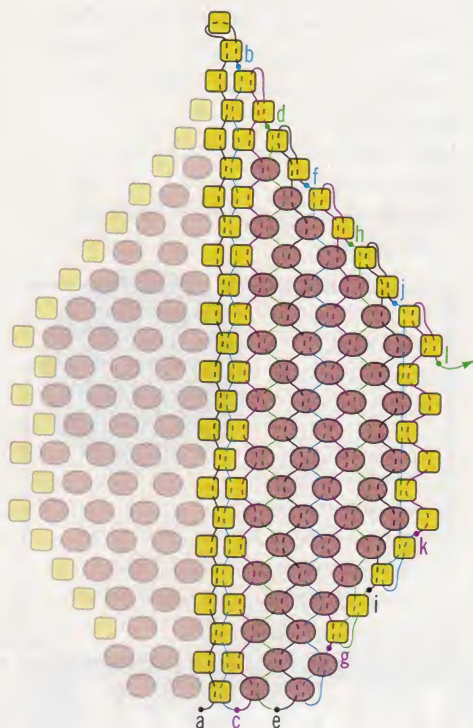


FIGURE 4

Petals

Large petal

[1] Attach a stop bead (Basics) at the center of 1 yd. (.9 m) of Fireline. Pick up 24 cylinders, and slide them up to the stop bead. Skip the last cylinder picked up, and sew back through the next cylinder (figure 4, a-b).

[2] Work in flat peyote stitch (Basics) to complete the row using one cylinder per stitch (b-c).

[3] Continuing in peyote stitch, work the next row using 11's seed beads for 10 stitches, and a cylinder for one stitch. To work a decrease turn, sew back through the last cylinder added (c-d).

[4] Work the next nine rows in decreasing peyote, referring to figure 4:
Row 5: Work one stitch using a cylinder, and nine stitches using 11's (d-e).

Row 6: Work nine stitches using 11's, and one stitch using a cylinder. Work a decrease turn (e-f).

Row 7: Work one stitch using a cylinder, and eight stitches using 11's. Work a decrease turn by sewing back through the last 11° added (f-g).

Row 8: Work one stitch using a cylinder, six stitches using 11's, and one stitch using a cylinder. Work a decrease turn (g-h).

Row 9: Work one stitch using a cylinder,

materials

brooch 3 $\frac{3}{8}$ -in. (8.6 cm) diameter

- 18 mm rivoli
- 5 g 11° cylinder beads
- 4 g 11° seed beads
- 3 g 15° seed beads
- pin-back finding
- Fireline 6 lb. test
- beading needles, #12

five stitches using 11's, and one using a cylinder. Work a decrease turn (h-i).

Row 10: Work one stitch using a cylinder, four stitches using 11's, and one stitch using cylinders. Work a decrease turn (i-j).

Row 11: Work five stitches using cylinders. Work a decrease turn (j-k).

Row 12: Work four stitches using cylinders. Work a decrease turn (k-l). End the working thread (Basics).

[5] Remove the stop bead, and repeat rows 4-12 on the other side to complete the second half of the petal.

[6] Make a total of six large petals.

Small petal

[1] Work the small petal in the same manner as the large, with the following bead counts:

MARGOLA

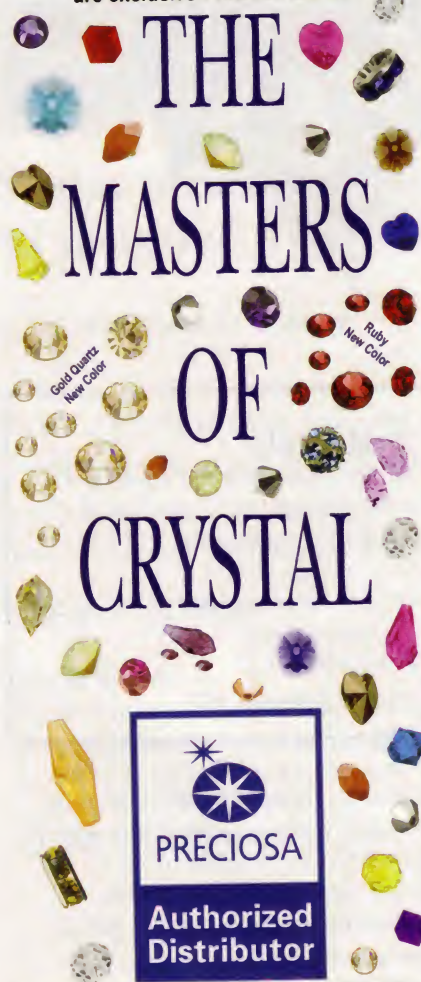
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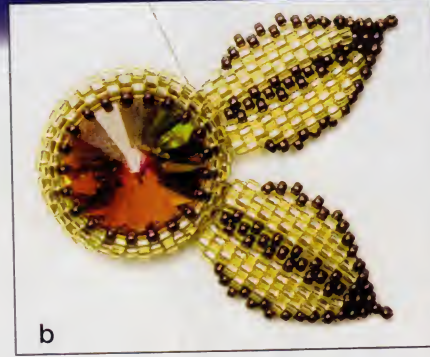
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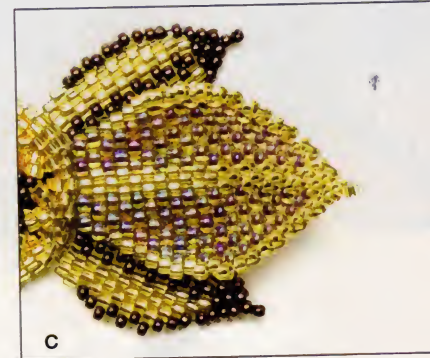
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a



b



c

Rows 1-3: Pick up 18 15°. Skip the last 15°, and sew back through the next 15°. Work eight peyote stitches using 15°.

Row 4: Work seven stitches using cylinders, and one stitch using a 15°. Work a decrease turn.

Row 5: Work one stitch using a 15°, and six stitches using cylinders.

Row 6: Work six stitches using cylinders, and one stitch using a 15°. Work a decrease turn.

Row 7: Work one stitch using a 15°, and five stitches using cylinders. Work a decrease turn.

Row 8: Work one stitch using a 15°, three stitches using cylinders, and one stitch using a 15°. Work a decrease turn.

Row 9: Work four stitches using 15°. Work a decrease turn.

Row 10: Work three stitches using 15°. End the working thread and tail.

[2] Remove the stop bead, and work rows 4-10 to complete the second half of the petal.

Assembly

[1] Using the working thread from the rivoli bezel, stitch a small petal to the center round of peyote in the bezel by sewing through a cylinder in the bottom row of the petal, then a cylinder in the round of peyote in the bezel. Repeat until the petal is secure (photo a). Skip two beads in the bezel, and stitch the next small petal in place (photo b). Repeat to attach all the small petals.

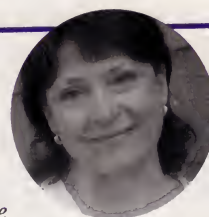
[2] Sew through the beadwork to exit a cylinder in the next round of peyote in the bezel, behind the small petals. Stitch a large petal in the same manner, centering it between two small petals (photo c). Repeat to attach all the large petals. End the threads.

[3] Add a new thread (Basics) along the outer edge of a large petal. Sew through the beadwork along the edge, and connect the large and small petals so they don't flop forward: Exit a 15° on the edge of a small petal, and sew into a corresponding cylinder on the large petal. Sew through the 15° again. Retrace the thread path, then sew through the beadwork to the opposite edge 15° in the same petal, and repeat. Connect the remaining petals in the same manner.

[4] Position a pin-back finding on the back of the flower, and stitch it into place. End the working thread and tails. •

Melanie Colburn loves to create her own beaded designs. Melanie has kits available

for this design on her Web site, sibling-arts.com. Contact her at (503) 490-6922, or e-mail her at mainydawn@msn.com.



CHAIN MAILLE / WIREWORK

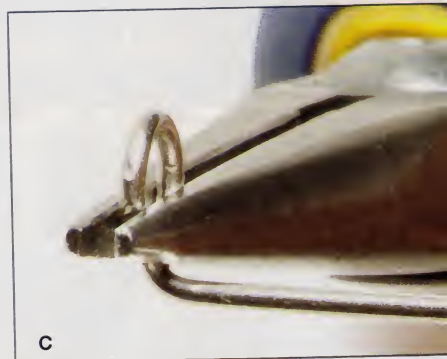
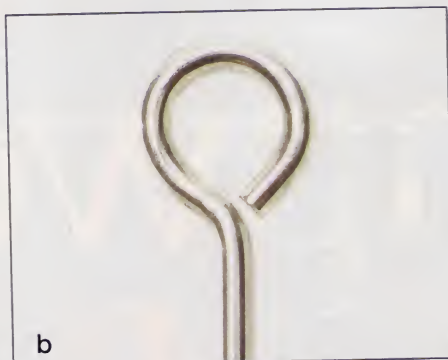
Lampwork *links*

Use a clever construction technique
to pull together diverse elements

designed by **Kathy Petersen** *and* **Susan Matych-Hager**



Susan Matych-Hager's mistletoe beads make for a great holiday bracelet, while the carved amber-colored agate beads are appropriate for everyday wear.



materials

bracelet 7 in. (18 cm)

- 3–5 art-glass beads or other large-hole focal beads (you need to be able to fit two thicknesses of wire through the beads)
- 2 art-glass spacer beads (optional)
- 6–10 metal spacers
- 2-strand clasp
- 120 6 mm outside-diameter jump rings, 18-gauge
- 18–30 in. (46–76 cm) 18–20-gauge wire, half-hard
- 6 mm knitting needle or dowel (optional)
- bentnose pliers
- chainnose pliers
- roundnose pliers
- wire cutters

Use a variation of Byzantine chain to show off a collection of small focal beads. Art-glass beads are perfect for this design, though other large-hole focal beads work well, too.

step by step

Bead components

[1] Place a 6 mm jump ring on one jaw of your roundnose pliers, and mark where it sits with a marker (**photo a**). This mark indicates where you should place the wire in the following steps in order to make the loops the same size as the jump rings.

[2] Cut a 3–4-in. (7.6–10 cm) piece of wire, place one end of the wire at the mark made in step 1, and make a plain loop (Basics, p. 96 and **photo b**).

[3] Grasp the loop with your chainnose pliers, and make a right-angle bend (**photo c**).

[4] Grasp the wire right after the bend, and make another right-angle bend going away from the loop (**photo d**).

[5] Repeat steps 2–4 with another wire, but make the first bend in the opposite

direction so the loops are parallel and sit about $\frac{3}{8}$ in. (1 cm) apart when the long ends of the wire come together in the middle.

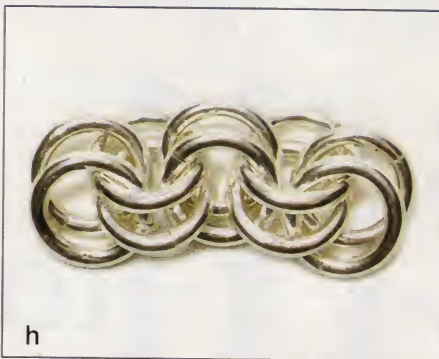
[6] Over both wires, string one or more spacers, a focal bead, and one or more spacers. Bend the wire ends in opposite directions (**photo e**). At this point, you may find it helpful to slide a knitting needle or dowel through the loops. This will stabilize them as you complete the bead component.

[7] Grasp one wire right next to the bend made in step 6, and bend it in the opposite direction of the cut part of the

EDITOR'S NOTE: While

working on this project, I found myself at odds with gravity as the jump rings kept slipping out of my pliers, causing the piece to fall. To prevent this, I raised up my work surface to shoulder level so I could rest the piece on it as I assembled the components. – Julia

Mottled green borosilicate lentils by Unicorn Beads (unicornbeads.com) are a lovely option for a casual accessory.



loop on the other end. Repeat with the other wire. Trim the wires to about $\frac{5}{8}$ in. (1.6 cm) (photo f). With roundnose pliers, make a loop with one of the wires.

Repeat with the other wire (photo g).

[8] Repeat steps 2–7 with the remaining focal beads.

Chain maille sections

[1] Open four and close six 6 mm jump rings (Basics). On an open jump ring, attach four closed jump rings, and close it. Slide another open jump ring through the four closed jump rings, and close it. This creates a 2 + 2 + 2 chain.

[2] Slide an open jump ring through an end pair of jump rings, attach the remaining two closed rings, and close the open jump ring. Slide the remaining open jump ring through the four jump rings the previous open ring went through, and close it. This creates a chain of 10 rings, attached in pairs (photo h).

[3] Repeat steps 1 and 2.

[4] Flip the end pair of rings on one chain back toward the rest of the chain. Repeat with an end pair of rings on the other chain. Open a jump ring, and slide it through the side of each set of flipped rings. Close the ring (photo i).

[5] Repeat step 4 at the other end of the chains (photo j).

[6] Repeat steps 1–5 until you have one more chain maille section than you have bead components.

Assembly

[1] Open a loop of a bead component, and slide it through a pair of flipped rings on a chain maille section, on the side opposite the jump ring that connected the two chains. Close the loop.

[2] To connect the other loop of the component to the remaining pair of flipped rings of the chain maille section, open one of the flipped rings, guide it through the loop, and close the ring. Repeat with the other ring (photo k). This is the most challenging part of this project, and you may need a little extra

patience and persistence to get these rings properly positioned.

[3] Repeat steps 1 and 2 to connect the remaining chain maille sections and bead components.

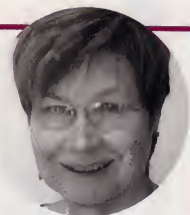
[4] Test for fit, and add or remove a 10-ring section of chain maille from each end if needed. To add a section, repeat steps 1 and 2 of “Chain maille sections,” then connect it to one end of the bracelet as in steps 4 and 5.

[5] To attach the clasp, open a jump ring, slide it through two end flipped rings and a loop of half of the clasp, and close the ring. Repeat with the other loop of the clasp (photo l).

[6] Repeat step 5 at the other end of the bracelet. ●

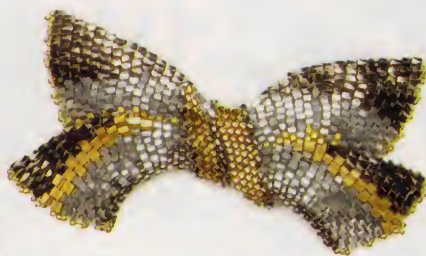
Kathy Petersen is a school psychologist who enjoys metalwork, lapidary, wire weaving, and chain maille. She and Susan Matych-Hager recently collaborated on a necklace that was juried into the Convergence exhibit co-sponsored by Bead&Button and the International Society of Glass Beadmakers (ISGB). Contact her at kpetersendesigns@aol.com.

Susan Matych-Hager, professor emeritus of music at Siena Heights University, works as a full-time bead maker and jewelry designer. To purchase her beads and jewelry, e-mail her at susan@hagerstudiosglass.com or visit her Web site, hagerstudiosglass.com.



PEYOTE STITCH

Pretty as a package



Stitch a versatile bow using sculptural peyote

designed by **Ludmila Raitzin**

Use metallic cylinder and hex-cut beads in graduated sizes to create a dynamic bow fit for the holiday season. The shape of the bow is reminiscent of a butterfly, adding a touch of whimsy to an elegant pendant or brooch.

step by step

Top ribbons

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics, p. 96), leaving a 6-in. (15 cm) tail, and pick up 24 11° cylinder beads. Pick up a cylinder, skip the previous cylinder, and sew through the next cylinder (**figure 1, a-b**). Continue working in even-count peyote stitch (Basics) to the end of the row (**b-c**).

[2] Continue working in even- and odd-count peyote stitch (Basics) as follows,

keeping your tension relaxed in the first six to seven rows, then tightening your tension for the remaining rows:

Row 4: Work the first four stitches with cylinders, and the rest of the row with 11° hex-cut seed beads (**figure 2, a-b**).

Row 5: Work the first two stitches with 11° hex-cuts, then alternate between a cylinder and an 11° hex-cut for the next nine stitches, and work the last stitch with a cylinder (**b-c**).

Row 6: To turn and decrease, sew through the first cylinder added in

materials

bow 1¾ x 3½ in. (4.4 x 8.9 cm)

- 10° hex-cut seed beads, twisted or plain
4-6 g color A
2-4 g color B
- 4-6 g 11° hex-cut seed beads, twisted or plain
- 5-7 g 11° cylinder beads
- 1-2 g 15° seed beads
- Fireline 6 lb. test
- beading needles, #12



FIGURE 1



FIGURE 2



Wear this bow as a brooch, or attach it to a necklace as a pendant.

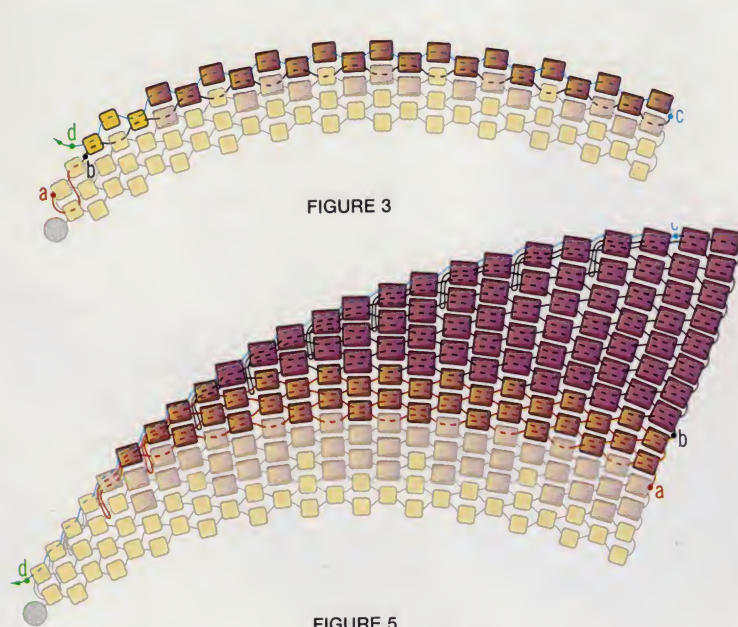


FIGURE 3

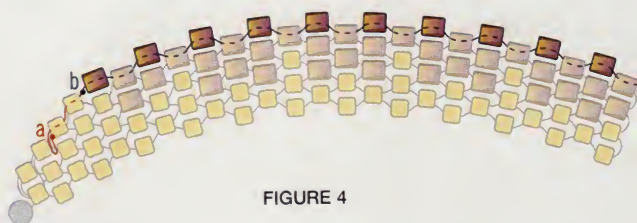


FIGURE 4



FIGURE 6



FIGURE 7

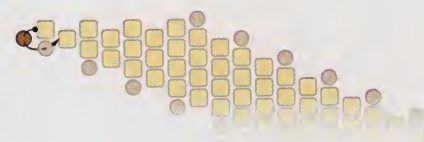


FIGURE 8

step 1, under the thread bridge of the last cylinder added, and step up through the last cylinder added (figure 3, a-b). Work the first two stitches with cylinders, and the remaining stitches with 11° hex-cuts (b-c).

Row 7: Work the first 10 stitches with 11° hex-cuts, and one stitch with a cylinder (c-d).

Row 8: To turn and decrease, sew under the thread bridge between the cylinder your thread exited and the cylinder below it, and sew back through the cylinder your thread just exited and the last cylinder added (figure 4, a-b). Work the row with 11° hex-cuts (b-c).

Rows 9-12: Work the rows with 11° hex-cuts, and decrease at the beginning of each even-numbered row (figure 5, a-b).

Rows 13-27: Work the rows with color A 10° hex-cut seed beads, and decrease at the beginning of each even-numbered row (b-c).

[3] Sew through all the beads along the top diagonal edge (c-d). Remove the stop bead, and end the tail (Basics), but not the working thread.

[4] Repeat steps 1-3 to make a second top ribbon, but work it as a mirror image of the first. You can do this by working in the opposite direction, or see "Designer's note" for an alternate technique.

Bottom ribbons

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead, leaving a 6-in. (15 cm) tail, and pick up 26 cylinders. Work in even-count peyote stitch to the end of the row, as in step 1 of "Top ribbon," picking up one cylinder in each stitch.

[2] Continue working in even- and odd-count peyote stitch as follows, keeping your tension relaxed in the first six to seven rows, then tightening your tension for the remaining rows:

Row 4: Work the first eight stitches with cylinders, then alternate between an 11° hex-cut and a cylinder for the remaining stitches in the row.

Row 5: Work the first two stitches with 11° hex-cuts, then alternate between a cylinder and an 11° hex-cut for the remaining stitches in the row.

Row 6: Turn as in row 6 of "Top ribbons" to get into position for the next stitch. Work the first two stitches with cylinders, then alternate between an 11° hex-cut for two stitches and a cylinder for one stitch through the end of the row.

Rows 7-12: Work the rows with 11° hex-cuts, and decrease as in row 8 of "Top ribbon" at the beginning of each even-numbered row.

Rows 13-15: Work the rows with color B 10° hex-cut seed beads, and decrease at the beginning of each even-numbered row.

Rows 15-29: Work the rows with As, and decrease at the beginning of each even-numbered row.

[3] Repeat step 3 of "Top ribbons."

[4] Repeat steps 1-3 to make a second bottom ribbon, but work it as a mirror image of the first.

Center tie strip

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead, leaving a 6-in. (15 cm) tail and pick up eight cylinders and a 15° seed bead. Skip the last two beads picked up, and sew back through the next bead (figure 6, a-b). Work three peyote stitches with cylinders (b-c).

[2] Work an increase stitch: Pick up a cylinder, a 15°, and a cylinder, and sew back through the first cylinder picked up (figure 7, a-b). Work three stitches with cylinders (b-c).

[3] Work a decrease stitch: Pick up a 15°, and sew through the last cylinder added (c-d). Work three stitches with cylinders (d-e).

[4] Repeat steps 2 and 3 17-24 times to create a strip that measures 2 7/8 in. (7.3 cm).

[5] To create a picot at the pointed tip of the strip, sew through the beadwork to exit an end cylinder. Pick up a 15°, and sew through the 15° at the end of the row (figure 8). Remove the stop bead, thread a needle on the tail, and repeat on the remaining end. End the tail, but do not end the working thread.

DESIGNER'S NOTE:

To make a mirror-image ribbon, work the first six to seven rows exactly as the first ribbon, then push the beadwork in to make the convex beadwork concave. Continue working, keeping the curve intact.



FIGURE 9

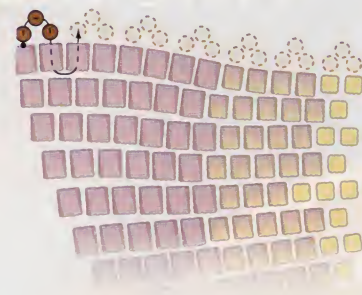
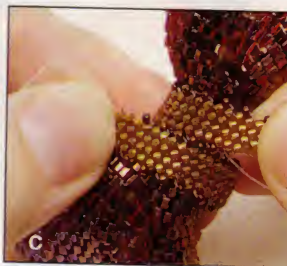
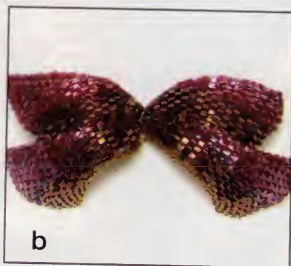
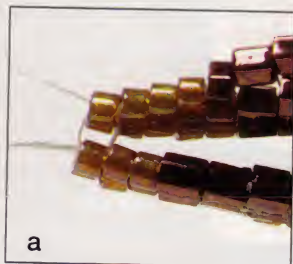


FIGURE 10



Assembly and embellishment

- [1] With a bottom ribbon overlapping a top ribbon, line up the holes of the two end cylinders of each ribbon. Using any thread, work a square stitch (Basics) thread path to sew an end cylinder of the bottom ribbon to the end cylinder of the top ribbon (photo a). Repeat with the remaining adjacent end cylinders.
- [2] Repeat step 1 with the remaining bottom and top ribbons.
- [3] Using a square stitch thread path, sew the end cylinders of the top ribbons together (figure 9, a-b). Repeat for the next two cylinders along the diagonal edge of the top ribbons (b-c). Sew through the diagonal edge to exit the end A. Using a second thread, sew through the diagonal edge to exit the end A of the other top ribbon.
- [4] Using a remaining thread from a bottom ribbon, work a square stitch thread path to sew the end cylinder of the bottom ribbons together, and repeat for any remaining beads that are touching. Sew through the beadwork and the diagonal edge of a bottom ribbon to exit the edge end A, and repeat for the remaining bottom ribbon (photo b).
- [5] Working with either top or bottom ribbon and with your thread exiting an edge A, pick up three 15's, sew down through the next A, and up through the following A (figure 10). Repeat along the

edge of the ribbon, and end the thread. Repeat for the remaining ribbons.

- [6] Wrap the center tie strip around the center of the bow, and align the edge 15's so the ends of the strip overlap the length of the bow's center (photo c). Zip up (Basics) the 15's.
- [7] Sew through the beadwork to exit a cylinder adjacent to an edge of the bow. Sewing through corresponding beads in the beadwork of both pieces, tack down the center tie strip to the bow. End the thread. •

Ludmila Raitzin

is a fashion designer who has been beading for four years. As the owner of a sweater company that sold pieces to Saks Fifth Avenue, she had acquired knowledge about stitching techniques which she could apply to beading. Contact Ludmila in care of Bead&Button.



EDITOR'S NOTES:

- My bows have a more dramatic curve than the designer's original. If your bows have a more subtle curve, change the alignment in steps 3 and 4 of "Assembly and embellishment": Overlap the pointed tips of the left and right halves of the bow so that about two or three columns align, and sew them together.
- To wear the bow as a brooch, sew through the beadwork as you did in step 7 of "Assembly and embellishment" to attach a pin-back finding to the back of the center tie strip.
- To wear the bow as a pendant, leave the center tie strip loose around the back of the bow, allowing space to string a necklace. Cut the desired length of beading wire plus 3-4 in. (7.6-10 cm). Center the bow on the wire through the loop on the back of the center tie strip. On both ends, string a pleasing assortment of beads, leaving 1½-2 in. (3.8-5 cm) at the ends. String a crimp bead and half of a clasp, and go back through the crimp bead again. Crimp the crimp bead (Basics). Repeat for the second half of the clasp. – Tea

WIREWORK

Twisted sisters



A few wire techniques and a handful of materials produce a pair of earrings in minutes *designed by Kimberly Berlin*

Use smaller beads and 22-gauge wire to make a dainty version of these earrings.



Wrap wire around a few spare beads for a sophisticated twist on the traditional drop earring. Mix wood, gemstone, and crystals for a natural feel, or go glam with all crystals.

step by step

[1] On a 3-in. (7.6 cm) head pin, string a 4 mm spacer, a 14 mm bead, a 10 mm bead, and an 8 mm bead. Make a wrapped loop (Basics, p. 96 and photo a).

[2] Cut a 6-in. (15 cm) piece of 18-gauge wire. On one end, make a small loop with the tip of your roundnose pliers. Hold the loop with your flatnose pliers, and wrap the wire around the loop three times to create a flat spiral (photo b).

[3] Hold the spiral against the 14 mm bead, and wrap the wire once around the spot where the 14 mm and the 10 mm beads meet (photo c).

[4] Continue wrapping the wire around the 10 mm, the spot where the 10 mm meets the 8 mm, and the 8 mm.

[5] Wrap the wire twice around the wraps of the wrapped loop, and trim the excess wire (photo d).

[6] Open the loop (Basics) of an earring finding, and attach the wrapped loop.

[7] Make the second earring as a mirror image of the first. •

materials

pair of earrings

- wood, gemstone, glass, crystal, or pearl beads
- 2 14 mm
- 2 10 mm
- 2 8 mm
- 2 4 mm flat spacers
- 12 in. (30 cm) 18-gauge wire
- 2 3-in. (7.6 cm) 24-gauge head pins
- pair of earring findings
- chainnose pliers
- flatnose pliers
- roundnose pliers
- wire cutters

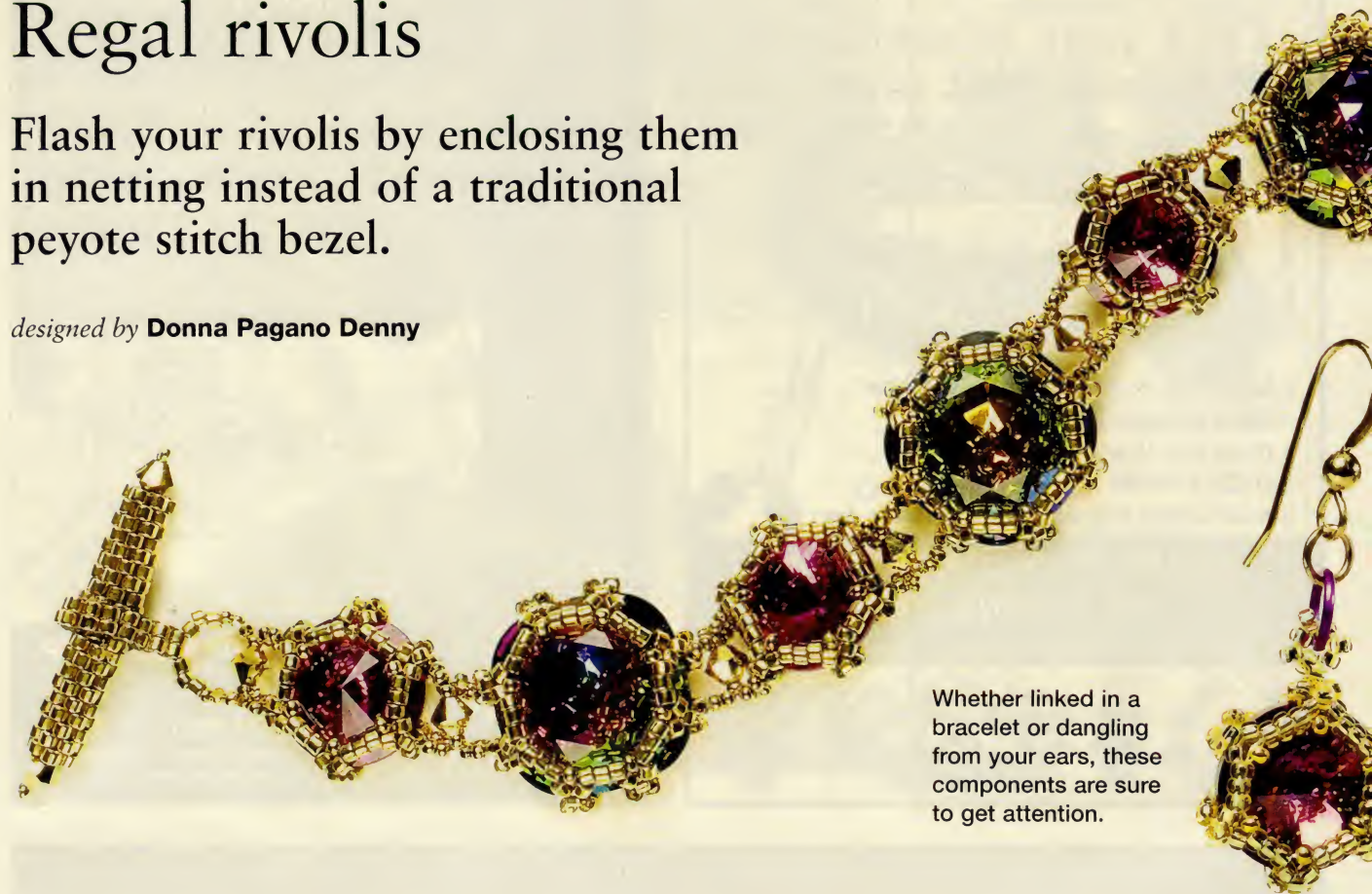


Contact
Kimberly Berlin in care of
Bead&Button.

Regal rivolis

Flash your rivolis by enclosing them in netting instead of a traditional peyote stitch bezel.

designed by **Donna Pagano Denny**



Whether linked in a bracelet or dangling from your ears, these components are sure to get attention.

materials

bracelet 8 in. (20 cm)

- CRYSTALLIZED™ - Swarovski Elements
- 3 18 mm square fancy stones or rivolis
- 4 14 mm rivolis
- 10 4 mm bicone crystals
- 4 g 11° Japanese cylinder beads, color A
- 1 g 15° Japanese seed beads, color B
- Fireline 6 lb. test
- beading needles, #12

step by step

Fancy stone bezel

[1] On 1 yd. (.9 m) of Fireline, pick up 16 color A 11° cylinder beads. Tie the As into a ring with a square knot (Basics, p. 96), leaving a 10-in. (25 cm) tail. Sew through the next cylinder in the ring.

[2] Pick up 13 As, skip an A in the ring, and sew through the next A (figure 1, a-b). Repeat around the ring (b-c). Step up through the first seven

As in the first stitch (c-d).

[3] Pick up five As, skip 13 As, and sew through the center A in the next point (figure 2, a-b). Repeat around the ring, then sew through the first four As in the first stitch (b-c).

[4] Place an 18 mm fancy stone or rivoli in the bezel. Pick up a color B 15° seed bead, skip three As, and sew through the next three As (photo a). Repeat around the ring. Sew through all the As and Bs encircling the top of

the rivoli, pulling tight to form a ring. Do not end the working thread or tails.

[5] Repeat steps 1-4 to bezel a total of three 18 mm fancy stones or rivolis.

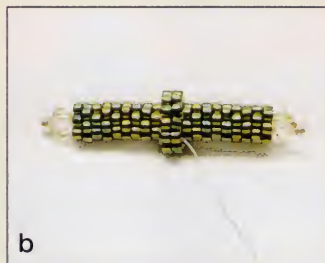
Small stone bezel

[1] On 1 yd. (.9 m) of Fireline, pick up 12 As. Tie the As into a ring with a square knot, leaving a 10-in. (25 cm) tail. Sew through the next A in the ring.

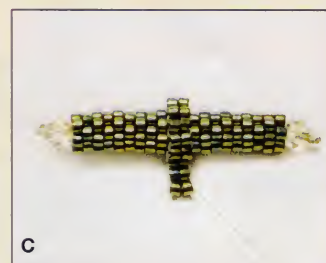
[2] Pick up nine As, skip an A in the ring, and sew



a



b



c



d

PEYOTE STITCH / NETTING Pleated cuff

Stitch a band with
a ruffled channel
in the center

designed by **Rebecca Peapples**

Monochromatic
hues create a
sophisticated bracelet.

Combining two techniques and sizes of beads creates a band with a soft, rippling center. Surface embellishments can add elegance or whimsy, depending on your color choices.

stepbystep

- [1]** On a comfortable length of thread, attach a stop bead (Basics, p. 96), leaving a 6-in. (15 cm) tail. Pick up eight 11° cylinder beads, 13 11° seed beads, and eight cylinders (figure 1, a–b).
[2] Pick up two cylinders, skip the previous two cylinders, and sew back through the next two cylinders (b–c).

Work another two-drop peyote stitch (Basics and c–d).

- [3]** Pick up three 11°s, skip three 11°s in the previous row, and sew through the next 11° (d–e). Repeat twice, and sew through the last 11° in the previous row (e–f). Work two stitches of two-drop peyote using cylinders (f–g).

- [4]** Repeat steps 2 and 3 (figure 2) until the band is the desired length, ending

and adding thread (Basics) as needed. The netted section in the center will ruffle and pleat as you stitch. End the working thread and tail. Add a new thread to the bracelet, leaving a 12-in. (30 cm) tail, and exit an edge pair of cylinders at one end of the bracelet.

- [5]** Pick up a 15° seed bead, a fringe drop, and a 15°, skip the next pair of cylinders on the edge, and sew down through the following pair of cylinders (figure 3, a–b). Pick up a 15°, and sew up through the next pair of cylinders on the edge (b–c). Repeat (c–d) along the length of the bracelet. Sew through

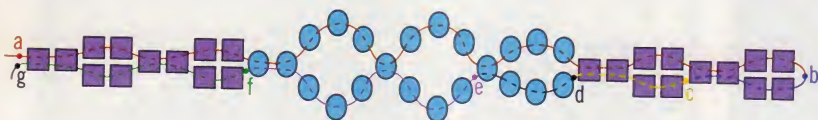


FIGURE 1

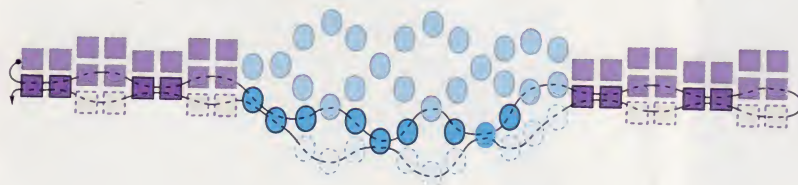


FIGURE 2

Combine bold, contrasting colors for a playful cuff.

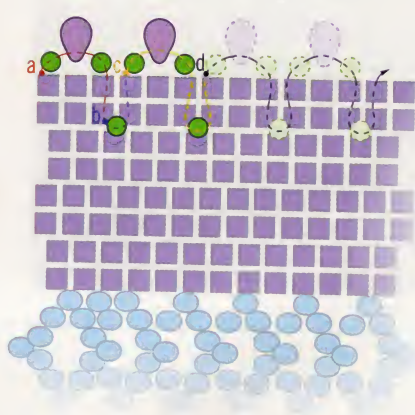


FIGURE 3

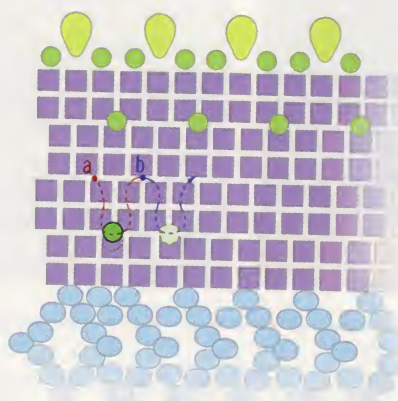


FIGURE 4

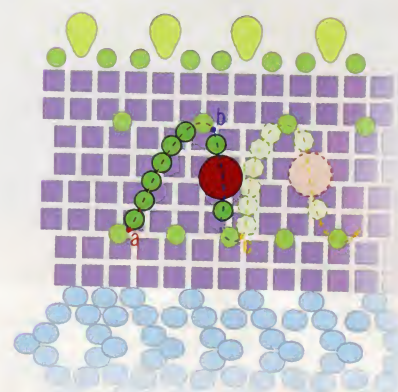


FIGURE 5

the beadwork to exit an edge pair on the other side of the bracelet, and repeat along the opposite edge. Do not end the thread.

[6] Add a new thread to the beadwork, and exit the beadwork as shown in figure 4, point a.

[7] Sew down through the next pair of cylinders, pick up a 15°, and sew up through the following pair of cylinders (a–b). Repeat to the end of the band, and then along the opposite edge.

[8] Weave through the beadwork to exit a lower 15° on one end of the bracelet. Pick up six 15°s, skip the first 15° in the upper row of embellishment, and sew through the next 15° (figure 5, a–b). Pick up a 15°, a 3 mm round bead, and a 15°, skip a 15° in the lower row, and sew through the next 15° (b–c). Repeat to the end of the row, keeping in mind that the irregular spacing between the rows will dictate whether

or not you skip a 15° as you add the embellishment. Repeat on the other side of the bracelet.

[9] Using one of the remaining threads or tails, weave through the beadwork to exit the front of the bracelet between the first and second stitches on one end. Pick up the loop of one half of a clasp, and sew into the beadwork. Retrace the thread path several times, and end the thread. Using another thread or tail, exit the beadwork on the back of the opposite end of the bracelet, so that the two halves of the clasp will line up and close comfortably. Sew the second half of the clasp to the bracelet as you did the first. Repeat on the other end with the other clasp. End all the threads and tails. ●

Contact *Rebecca Peapples* in care of Bead&Button.

materials

bracelet 6½ in. (16.5 cm)

- 52–66 3 mm round beads
- 3 g fringe drops
- 8 g 11° seed beads
- 7 g 11° Japanese cylinder beads
- 3 g 15° seed beads
- 2 magnetic clasps
- nylon beading thread
- beading needles, #12 or #13

DESIGNER'S NOTE:

As you add and end thread, try to make any knots in the netted portion of the cuff rather than the peyote sections. This will make it easier to sew through the beadwork and add embellishments later.

MODIFIED NETTING

Bejeweled bridge

Crystal accents
pull netting into
a shapely band

designed by **Kim Spooner**

Metallic beads give the appearance of fine jewelry, while sparkling crystals shine through a bezel setting.

This clever technique allows you to give netting a more rigid structure. Once you embellish the top surface of the band, the arch sits comfortably on your wrist.

stepbystep

Base

[1] On a comfortable length of Fireline, attach a color B 11° seed bead as a stop bead (Basics, p. 96), leaving a 10-in. (25 cm) tail.

[2] Pick up a repeating pattern of two color A 11° seed beads and a B four times.

[3] Pick up a color C 15°, and sew back through the last B picked up (figure 1, a-b).

[4] Pick up two As, a B, and two As. Sew through the middle B in the previous row (b-c). Pick up two As, a B, and two As, skip five beads in the previous row, and sew through the next B (c-d).

[5] Pick up a C, and sew back through the previous B (d-e).

[6] Pick up three As, a B, and a C. Sew back through the B (figure 2, a-b). Pick up two As, and sew through the next B in the previous row (b-c).

[7] Pick up two As, a B, and two As. Skip five beads in the previous row, and sew through the next B (figure 3, a-b).

[8] Pick up two As, a B, and a C. Sew back through the B (b-c). Pick up three As, sew through the B and C in the previous point, and sew back through the B (c-d). Continue through the three new As, the B, and the C in the new point, and back through the B (d-e). From this point on, make sure when you add the

three As along the edges of the netting band that they stay to the back surface of the band. To do this, make sure your thread is exiting to the back of the band when you exit the Bs, and sew into the Bs from the back of the band.

[9] Repeat steps 4-8, but in step 5, sew through the C next to the B instead of picking up a new one (figure 4). Continue until you have 22 points along each edge of the band, ending on step 4.

[10] Work a center end stitch, referring to figure 5, and end the working thread (Basics). Repeat with the tail.

Embellishments

[1] Add 1 yd. (.9 m) of Fireline (Basics), exiting the ninth center B in the netting base (figure 6, point a).

[2] Pick up a 5 mm crystal, and sew through the next center B, back through the crystal, and continue through the

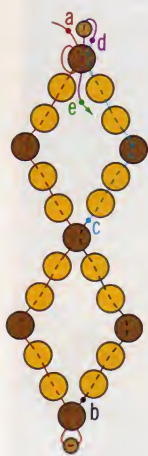


FIGURE 1

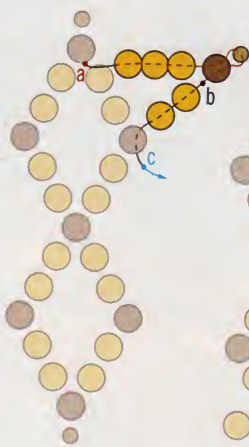


FIGURE 2



FIGURE 3

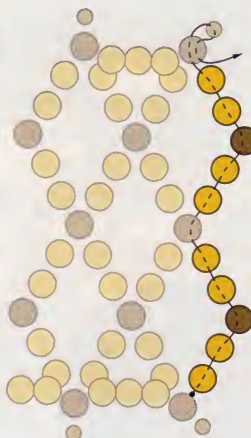


FIGURE 4

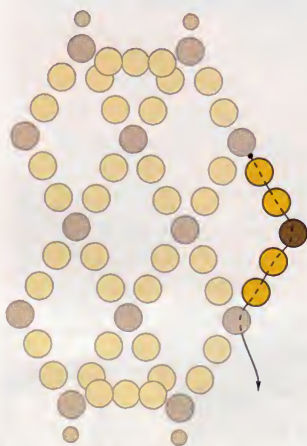


FIGURE 5

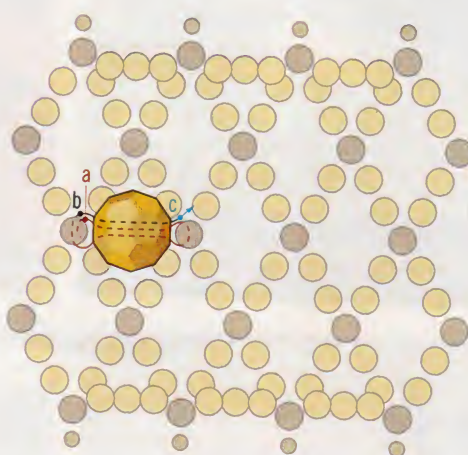


FIGURE 6

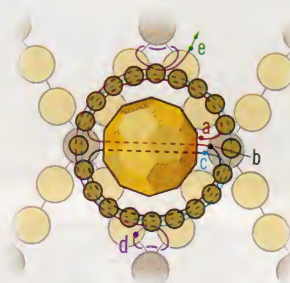


FIGURE 7

your thread exited at the start of this step (a-b). Sew through the crystal again (b-c).

[3] Pick up nine Cs, and sew through the crystal again, positioning the Cs along the outer edge of the crystal (figure 7, a-b). Repeat (b-c).

[4] Sew through the nine Cs just added, pick up a C, and sew through the next nine Cs. Pick up a C, and sew through the next five Cs (c-d).

[5] Sew under the threads in the base between the B and the two As to anchor this side of the ring to the base. Sew

through the fifth C again, and on through the next 10 Cs. Sew under the threads in the base between the B and the two As, and through the 10th C again (d-e). Sew through the next five Cs. [6] Sew through the B in the base, the last C, and the B in the base again. [7] Repeat steps 2-6 to add a total of 11 crystals. End the thread.

[8] Open a jump ring (Basics), and attach half of the clasp to an end netted stitch. Close the jump ring. Repeat on the other end. ●



Filling in the netted stitches with slightly larger crystals than the opening of the stitch gives the bracelet a natural curve.

materials

bracelet 7 in. (18 cm)

- 11 CRYSTALLIZED™ - Swarovski Elements article 5100 5 mm round crystals
- 11° seed beads
- 5 g color A
- 3 g color B
- 3-4 g 15° seed beads, color C
- clasp
- 2 jump rings
- Fireline 6 lb. test
- beading needles, #12
- 2 pairs of chainnose pliers

EDITOR'S NOTE:

To change the length of the bracelet, add or omit two rows of netting at a time so you end up with an odd number of stitches. - Anna

Kim Spooner is a jewelry designer and instructor specializing in embroidery and bead weaving.

Contact her via e-mail at cisraydesigns@yahoo.com, or view her Web site, cisraydesigns.etsy.com.



METAL CLAY / STRINGING

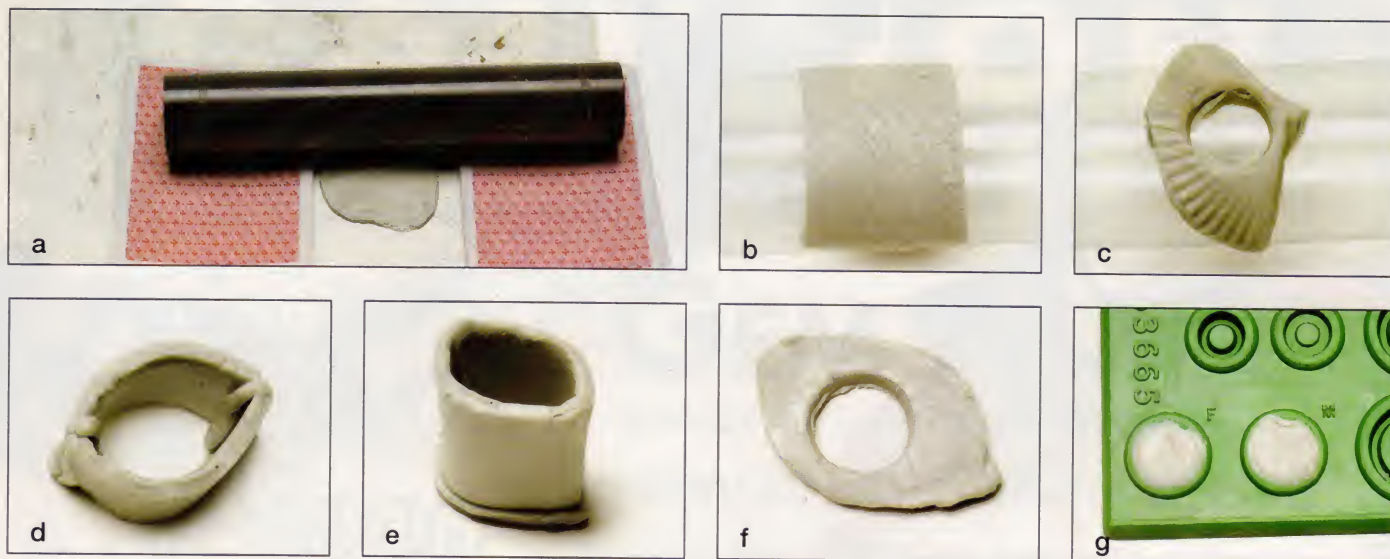
Gathered together

Create a customized closure that acts as cones and clasp

designed by **Deb Fitz**



The shell motif of the clasp works perfectly with the pearl and coral necklace.



This sea-themed necklace features a unique metal clay clasp that gathers rich strands of pearls and gemstones into a single polished piece. Choose your own gemstones and texture motif for a look that's all about you.

stepbystep

[1] Lightly grease the acrylic roller, texture plate, and round dowel or tube with olive oil or nonpetroleum hand salve. Using two stacks of four playing cards, roll out a lump of metal clay (**photo a**). Cut a $1\frac{1}{8} \times 1$ -in. (2.9 x 2.5 cm) rectangle, and let dry on the dowel or roller (**photo b**). Repeat to create a total of four equal-sized rectangles.

[2] Choose a section of the texture plate for the embellishment, and roll out a lump of clay to cover the selected portion (here, a fan shape). Using a craft knife, cut around the embellishment. Decide where you want to place the kiln-ready stone or bezel cup, and cut a hole in the embellishment to fit. Set it on the tube or dowel, and let dry (**photo c**).

[3] File the edges of the dried rectangles so two rectangles will sit

with the narrow edges joined. Using the paintbrush, apply water to the edges of each rectangle. Use syringe or roll two tiny snakes of metal clay, and position them inside the seams where the edges meet (**photo d**). Use slip and the taper point color shaper to join the edges, smoothing the clay along the insides of the seam to form a solid join. Repeat with the second pair of rectangles, and let dry.

[4] Grease the nonstick work surface, and roll out a piece of clay four cards thick. Trace around the outside of one of the metal clay tubes to make an oval to fit the end (**photo e**). Cut out a hole slightly larger than the maglette (**photo f**). Repeat to make a second end oval, and let dry.

Alternatively, you can use the maglette molds to make the ends: Press a piece of metal clay into each of

materials

necklace 17½ in. (44.5 cm)

- 4–6 mm flat-back pearl or kiln-ready stone
- 4–5 16-in. (41 cm) strands of pearls and gemstones of various sizes
- 40–80 3 mm spacers
- 25 g metal clay
- metal clay slip and syringe
- fine-silver bezel cup to fit pearl (optional)
- 1 in. (2.5 cm) 22–24-gauge wire
- 8–10 crimp beads
- flexible beading wire
- acrylic roller
- craft knife or clay cutters
- epoxy adhesive
- 1–2 pairs HattieS maglettes (hattiesanderson.com)
- HattieS maglette molds (optional)
- kiln
- metal files
- molding compound
- nonstick work surface
- olive oil or nonpetroleum hand salve, such as Badger Balm
- paintbrush
- playing cards or roller guides
- round dowel or tube (for drying)
- sandpaper or sanding pads
- taper point color shaper
- texture plates
- tumble polisher and burnishing solution, or burnisher, wire brush, and polishing pads
- chainnose or crimping pliers
- wire cutters

EDITOR'S NOTE: The size of the dowel or tube you use in steps 1 and 2 is dependent on the size of the maglette. Deb used two pairs of the smallest maglettes (about 5 mm) in her clasp, so she needed an oblong-shaped clasp — long enough to fit the two maglettes side by side. She used a prescription bottle for her tube. I used a single pair of the second-smallest maglettes (6 mm) with the maglette molds, so I needed slightly shorter rectangles, but a tighter curve. I used a plastic tube that's about the same size as a large Sharpie marker. — Lesley

Patinate your finished clasp to highlight texture, or go for a soft, brushed finish.



the molds that correspond to your chosen maglettes (photo g). When dry, remove from the mold.

[5] File the edge of a tube where the end will be attached until it is level and even. Add water and slip or syringe to the end. Apply water to the underside of an end oval, and press the two together, adding slip or syringe as needed to ensure a strong, smooth join. Repeat with the other tube. Let dry.

[6] Using metal files and sandpaper, refine the edges of the tubes and correct any imperfections in the surfaces.

[7] Choose which side of the clasp you would like to attach the embellishment to. Wet the surface of the tube and the underside of the embellishment, and attach the embellishment to the tube, leaving an overhang (photo h). Let dry.

[8] Use slip or syringe to set the bezel cup into the hole in the embellishment, or the kiln-ready stone into the clay (photo i). Refine the clasp as needed, and let dry.

[9] Use the kiln to fire the two clasp components according to the manufacturer's instructions.

[10] Once the clasp components are cool, remove from the kiln. Tumble polish for 30 minutes, or finish by hand.

[11] If necessary, file the maglette holes to fit the maglettes.

[12] Cut a ½-in. (1.3 cm) piece of wire, and bend it into a U shape. Use the molding compound to make a small mold that will fit inside one of the clasp components, and insert the ends of the wire (photo j). Repeat to make a second insert, and leave to set according to the manufacturer's instructions.

[13] String the pearls, gemstones, and spacers as desired so that you have four or five 16-in. (41 cm) strands. End each strand with small beads or spacers that can fit inside the clasp components.

[14] At the end of one strand, string a crimp bead. Go through the wire loop on the insert, and back through the crimp

bead (photo k). Crimp the crimp bead (Basics, p. 96), and trim the tail. Repeat with the remaining strands. Add or remove beads as necessary to even out the strands, and repeat on the other side with the other insert.

[15] Prepare the epoxy adhesive according to the manufacturer's instructions. Dab a small amount of epoxy on the back of an insert, and push it inside the corresponding tube. Repeat with the other insert. Use the epoxy to adhere the maglettes inside their respective holes. Let dry.

[16] If you are setting a pearl in a bezel cup, place the pearl in the cup, and use a burnishing tool to carefully close the bezel wall around it. ●

Deb Fitz, of Shelton, Wash., in the U.S., has been beading for about 10 years and began experimenting with metal clay in 2004. She loves combining her own lampworked beads with metal clay beads and findings and gemstones. The idea for this project came from a monthly challenge involving pearls that she found on the Yahoo Metal Clay Gallery Web site. An avid scuba diver, Deb was eager to create a piece that acknowledged the gifts of the sea. Contact Deb at deb@almostparadisedesigns.com, or visit her Web site, almostparadisedesigns.com.



Turkish delight: An easy way to bead crochet

*bracelets designed by Adele Rogers Reck
necklace designed by Keiko Seki*



Crochet loops of
beads into quick-
and-easy jewelry

Dressed up in black and silver, this three-loop necklace and bracelet (left) are perfect for a holiday gathering or evening out. Dressed down in shades of purple and indigo, the two-loop bracelet (below) is great as a casual wear accessory.



materials

all projects

- beading cord, size E or F or equivalent
- twisted-wire or Big Eye needle
- beading needle, #10
- 1.5 mm crochet hook
- paper clip or safety pin

two-loop bracelet 7 in. (18 cm)

- 41 4 mm fire-polished beads in each of 2 colors: A, B
- 5 g 11° seed beads
- button with shank
- 2 6–8 mm bead caps

three-loop bracelet 7 in. (18 cm)

- 111 4 mm fire-polished beads
- 5 g 11° seed beads
- button with shank
- 2 9–10 mm bead caps

necklace 17 in. (43 cm) plus 2½-in. (6.4 cm) dangle

- 20 x 12 mm glass or gemstone focal bead
- 7 6–12 mm fire-polished beads
- 56 4 mm faux pearls, color A
- 55 6 mm bugle beads in each of 3 colors: A, B, C
- 11° seed beads
- 3 g color A
- 5 g in each of 2 colors: B, C
- 10 5–8 mm spacers
- toggle clasp
- nylon or GSP beading thread, size D or 6 lb. test

While the origin of this variation of bead crochet is unclear, Adele Rogers Recklies calls it Turkish Loops because she learned it from a Turkish beader in 2007 while in Turkey for the International Bead and Beadwork Conference. The technique, also known as perlen crochet or jewelry crochet, has appeared in Japan, Germany, and Austria, among other places. Regardless of the origin, it is an easy-to-learn variation on a technique that sometimes makes beginners want to cry in frustration. Try the two-loop bracelet first to get the hang of the technique. Next, move on to the three-loop bracelet and the necklace. After that, work out your own variations, and let us know how they come out!

step by step

Two-loop bracelet

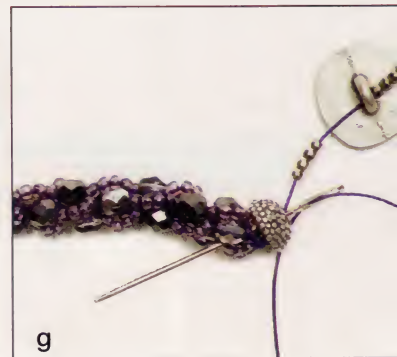
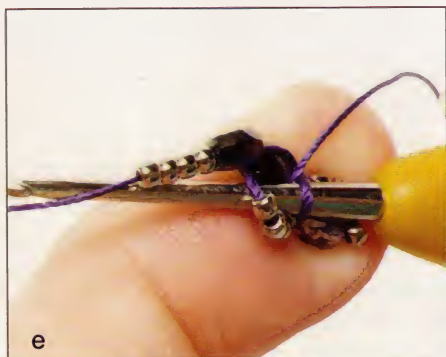
[1] With a twisted-wire or Big Eye needle attached to the end of the cord, string a repeating pattern of four 11° seed beads, a color A 4 mm fire-polished bead, four 11°s, and a color B 4 mm fire-polished bead 41 times. Make a slip knot (Basics, p. 96) about 8 in. (20 cm) from the end of the cord, and insert your hook into the slip knot.

[2] Slide the first group of one 4 mm and four 11°s down to the knot, and, with the hook, grasp the cord right after the fourth 11° (photo a). Pull the cord

through the loop on the hook to work a chain stitch (photo b). Grasp the cord with the hook, and pull it through the loop on the hook to work another chain stitch without beads.

[3] Repeat step 2 (photo c). You have now completed the stitches for round 1, which consists of two beaded loops. It will be pulled into a tubular form in the next round.

[4] Insert the hook in the middle of the first loop in the previous round, sliding it between the 4 mm and the first 11°. Make sure the 4 mm is behind the hook and the 11°s are in front of the hook (photo d). Slide the next group of beads



up to the previous stitch. The 4 mm in the new stitch should be the same color as the 4 mm in the stitch into which you inserted your hook. With the hook, grasp the cord after the fourth 11° (photo e), and pull it through the loop on the hook to work a slip stitch (photo f). Grasp the cord again, and pull it through the loop on the hook to work a slip stitch without beads, making sure it is worked between the two groups of 11°s. Repeat in the second loop of the previous round.

[5] Work as in step 4 until the rope is about 1½ in. (3.8 cm) short of the desired length. Place a paper clip or safety pin in the last stitch to temporarily hold your place.

[6] Attach a beading needle to the tail, and string a bead cap, three or four 11°s, the button, and three or four 11°s.

[7] Sew back through the bead cap, and continue into the crochet stitches at the end of the bracelet (photo g). Sew around the cord in the core of the bracelet, and retrace the thread path through the bead cap, the 11°s, and the button, exiting through the core of the bracelet. Tie a half-hitch knot (Basics),

weave the tail through the bracelet core a few times, and trim.

[8] Remove the paper clip or safety pin, and continue working in two-loop crochet until the rope is the desired length or you've used all the beads. Work one more round without beads to close up the end. Leaving a 12-in. (30 cm) tail, trim the cord, and pull it through the last stitch.

[9] Attach a beading needle, and string a bead cap and enough 11°s to make a loop around the button. Sew back through the bead cap, and continue into the crochet stitches at the end of the bracelet. Secure and end the cord as in step 7.

Three-loop bracelet

Work as in the two-loop bracelet, with the following changes:

- Begin by stringing a repeating pattern of four 11°s and a 4 mm 111 times.
- Make round 1 with three loops instead of two (photo h).
- Work three sets of stitches per round.

Necklace

[1] String the following sequence a total of 55 times: a color A 6 mm bugle bead, two color A 11° seed beads, a 4 mm pearl, a color B 6 mm bugle bead, four color B 11° seed beads, a color C 6 mm bugle bead, and four color C 11° seed beads. Make a slip knot 12 in. (30 cm) from the end of the cord, and insert the hook into the slip knot.

[2] To work the first round, slide the first group of color C beads up to the slip knot, and work a chain stitch. Work another chain stitch without any beads. Slide the group of color B beads up, and work two chain stitches. Slide the group of color A beads up, and work two chain stitches.



[3] Work in three-loop crochet as in the bracelet, inserting the hook after the bugle in each stitch. Continue until you've stitched all the beads. Work three more stitches without beads to tighten up the end, trim the cord to 8 in. (20 cm), and pull the tail through the last stitch.

[4] Attach a beading needle to the 12-in. (30 cm) tail, and pick up an alternating sequence of fire-polished beads and spacers to equal about 2½–3 in. (6.4–7.6 cm). Pick up five 11°s in your choice of color, the loop half of the toggle clasp, and five 11°s and sew back through the beads just added and into the core of the cord rope (photo i). Retrace the thread path through all the beads and the clasp, and end the cord within the rope, as in step 7 of "Two-loop bracelet."

[5] Attach a beading needle to the end, and pick up a spacer, five 11°s, bar half of the clasp, and five 11°s. Sew back through the spacer, and continue into the end of the crochet rope. Retrace the thread path, and end the cord.

[6] To add the dangle, on 18 in. (45 cm) of beading thread, pick up a 4 mm pearl, a spacer bead, a 6 mm fire-polished bead, a spacer, a 10 mm fire-polished bead, a spacer, the 20 x 12 mm bead, and three seed beads. Skip th



A monochromatic color palette suits this design well, enhancing the elegant lines and spiraling pattern.

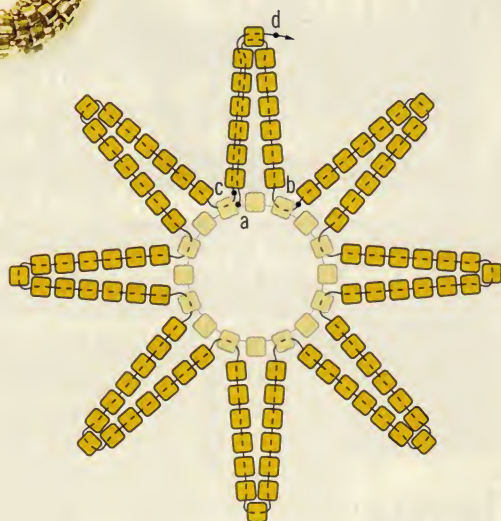


FIGURE 1

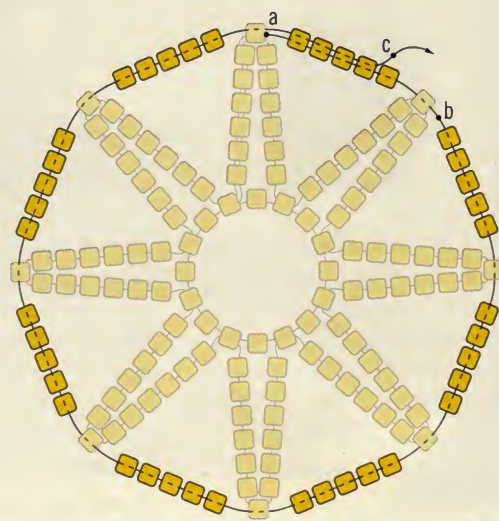


FIGURE 2

through the next A. Repeat around the ring. Step up through the first five As in the first stitch.

[3] Pick up five As, skip nine As, and sew through the center A in the next point. Repeat around the ring, then sew through the first four As in the first stitch.

[4] Place a 14 mm rivoli in the bezel. Pick up a B, skip three As, and sew through the next three As. Repeat around the ring. Sew through all the beads encircling the top of the rivoli, pulling tight to form a ring. Do not end the working thread or tail.

[5] Repeat steps 1–4 to bezel a total of four 14 mm rivolis.

Clasp

Toggle ring

[1] On 2 yd. (1.8 m) of Fire-

line, center 34 Bs, and tie them into a ring with a square knot.

[2] Work a round of tubular peyote stitch (Basics) using Bs, and step up through the first B in the new round.

[3] Work two rounds of peyote using As.

[4] Work one round using two Bs per stitch, and step up through the first two Bs in the new round.

[5] Work one round using As, sewing through the two Bs in the previous round as if they were one.

[6] Using the tail, work steps 3 and 4. Zip up the two end rounds (Basics). End one thread (Basics).

Toggle bar

[1] On 1 yd. (.9 m) of Fireline, pick up 20 As, leaving a 10-in. (25 cm) tail.

[2] Work a total of 12 rows of flat even-count peyote stitch (Basics) using As.

[3] Roll the strip into a tube, and zip up the end rows.

[4] Sew through the center of the tube, and pick up a 4 mm bicone crystal and a B.

Sew back through the crystal, and exit the other end of the tube. Repeat. Reinforce the thread path several times, and end the working thread and tail.

[5] On 24 in. (61 cm) of Fireline, pick up four As, and sew through them again in the same direction. Working in ladder stitch (Basics), make a strip of beadwork two beads wide and 13 rows long.

[6] Wrap the strip around the center of the toggle bar, and stitch the first and last rows together to form a ring (photo b). Stitch the ring to the peyote tube to secure it in place. Exit any bead in the ring.

[7] Work two two-bead ladder stitches off the ring (photo c) using As.

Assembly

[1] Using a tail from a small stone bezel, sew through the beadwork to exit the fourth A in one of the netted stitches on the back of the rivoli. Pick up three Bs, a 4 mm, and three Bs. Sew through the corresponding A in the

next netted stitch (photo d).

[2] Pick up two Bs, and sew through the center B, 4 mm, and B added in the previous step. Pick up two Bs, and sew through the A your thread exited in step 1. Sew through the first three Bs, 4 mm, and B again (photo e).

[3] To connect the small stone to a large stone, pick up two Bs, and sew through the sixth A in a netted stitch on the back of the large stone. Pick up two Bs, and sew back

EDITOR'S NOTE:

For earrings, I reduced the size of all the beads used. Follow the instructions for the small stone, and substitute 12 mm rivolis for 14 mm rivolis, 15° seed beads for 11° cylinder beads, and 15° Charlottes for 15° seed beads. Make two components, and attach an earring finding with a seed bead loop. – Anna



Wear it two ways: Dangle the drop in front for a Y-necklace, or wear it in back for a classic round neckline.

seed beads, and sew back through the rest of the beads added in this step.

[7] Pick up 10 11's and the toggle loop, and retrace the thread path through the dangle beads. Sew back through them again so both the working thread and the tail are coming out between the same beads, and tie a square knot (Basics). End the threads (Basics). •



Adele Rogers Recklies is the author of Bead Crochet Snakes: History and Technique. When she is not beading, Adele knits, crochets, and embroiders costumes for Broadway shows, feature films, opera, and dance. Visit her Web site, beadcrochetsnakes.com, or her blog, <http://recklessbeading.blogspot.com>.



Keiko Seki became interested in beading 12 years ago when a friend gave her a handmade piece of beaded jewelry. Now, she enjoys the pleasure other people experience when they receive her gifts of hand-crafted bead jewelry. Contact Keiko in care of Bead&Button.



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MODIFIED SPIRAL STITCH

The gold standard

Create a gorgeous necklace using flat spiral stitch

designed by **April Bradley**

materials

necklace 17 in. (43 cm)

- 1 1/8 x 1 1/16-in. (2.9 x 1.7 cm) crystal pendant
- round beads
 - 3 10 mm
 - 16 8 mm
 - 12 6 mm
 - 132 3 mm
 - 192 2 mm
- bicone crystals
 - 86 6 mm
 - 2 4 mm
- clasp
- 8 mm jump ring
- 2 crimp beads
- 2 crimp covers (optional)
- Fireline 8 lb. test
- flexible beading wire, .014
- beading needles, #12
- Bead Stopper or tape (optional)
- 2 pairs of chainnose pliers
- crimping pliers
- wire cutters



As a variation, substitute 13 x 6.5 mm crystal pendants in place of five 6 mm bicones along every other bottom loop of the necklace.



Adorn your neckline with sparkling crystals and bright gold beads in a necklace that works up so quickly, you'll be able to make it the evening before an evening out.

step by step

Base row

[1] On 24 in. (61 cm) of beading wire, string a crimp bead and half of the clasp 2 in. (5 cm) from one end. Go back through the crimp bead, and crimp it (Basics, p. 96). Trim the short tail.

[2] String four 3 mm round beads, a 4 mm bicone crystal, a repeating pattern of a 6 mm round bead and a 6 mm bicone crystal six times, a repeating pattern of an 8 mm round bead and a 6 mm bicone eight times, a repeating pattern of a 10 mm round bead and a 6 mm bicone three times, a repeating pattern of an 8 mm round and a 6 mm bicone eight times, a repeating pattern of a 6 mm round and a 6 mm bicone six times, a 6 mm round, a 4 mm bicone, and four 3 mm rounds.

[3] String a crimp bead and the other half of the clasp, and go back through the crimp bead. Leaving about 4 mm of space between the last bead strung and the crimp bead, crimp the crimp bead. Or, temporarily secure this end with a Bead Stopper or tape until you finish the necklace.

Spiral loops

[1] On 2 yd. (1.8 m) of Fireline, attach a stop bead (Basics), leaving a 6-in. (15 cm) tail. Sew through the first 6 mm round and 6 mm bicone on the base.

[2] Pick up a 2 mm round bead, a 3 mm round, a 6 mm bicone, a 3 mm round, and a 2 mm round. Sew through the first 6 mm round and bicone again, and continue through the next 6 mm round. Push the loop to the right of the base (figure 1).

[3] Repeat step 2, but sew through the bicone and the round your thread exited at the start of this step, and continue through the next bicone. Push the loop to the left (figure 2).

[4] Repeat steps 2 and 3 for a total of eight loops, pushing the loops to alternate sides and always sewing through the two beads your thread exited at the start of the step and the next bead in the base.

[5] Continue making loops, but instead of picking up one 2 mm round pick up two. Make a total of 19 loops.

[6] Make one loop using two 2 mm rounds, four 3 mm rounds, and two 2 mm rounds.

[7] Make 19 loops as in step 5, and eight loops as in step 4. End the working thread and tail (Basics).

[8] Lay the necklace out on your work surface, making sure the first loop lies to the right of the base, and the next loop lies to the left of the base. The center loop of just round beads defines the outer center loop of the necklace.

[9] On 1 yd. (.9 m) of Fireline, attach a stop bead, leaving a 6-in. (15 cm) tail. Sew through the first 3 mm round, 6 mm bicone, and 3 mm round in the first loop of the inner edge.

[10] Sew through the 3 mm round,

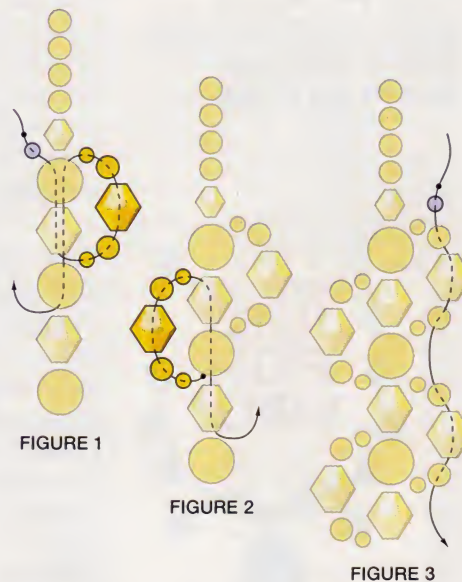
6 mm bicone, and 3 mm round in the next loop along the inner edge (figure 3). Repeat until you reach the last inner loop.

[11] Pulling gently, snug up the inner edge into a curve that sits comfortably around your neck.

[12] Pick up three 3 mm rounds, and sew into the 3 mm round and the 4 mm bicone on the base. End the working thread. Remove the stop bead, and repeat with the tail.

[13] Open an 8 mm jump ring (Basics), and attach the pendant to the center outer loop of round beads. Close the jump ring.

[14] Use chainnose pliers to close crimp covers over the crimp beads if desired. ●



April Bradley grew up at the base of Mount McKinley in Alaska, in the U.S. Her family had no running water, telephone, or electricity, so as a child and young adult she played with beads, crocheted, and embroidered to fill the days. April now lives in Valley Forge, Pa., with her husband and children. Beading and the art of applying old-world styles to everyday modern life continues to be a driving force in her life. Contact April at april_bradley@comcast.net, or view her Web site, aprilbradley.com.



MODIFIED ST. PETERSBURG CHAIN

Starry night

Cube beads create a sparkling star that catches the light

designed by **Virginia Jensen**

These shimmering stars are perfect for pendants, ornaments, or a pair of earrings.



New sizes of cube beads allow for more ways to combine them than ever before. This star uses elements of St. Petersburg chain to pull together two sizes of cube beads for a ring of stepped points.

stepbystep

[1] On 1 yd. (.9 m) of thread, pick up 10 15° seed beads, leaving a 6-in. (15 cm) tail, and sew through the first 15° again to form a ring (**figure 1, a-b**).

[2] Pick up six 1.5 mm cube beads, and sew through the third and fourth 1.5 mms again to form a square (**b-c**).

[3] Pick up four 1.5 mms, and sew through the first two 1.5 mms again to form a square (**figure 2, a-b**). Pick up a 15°, and sew down through the next four 1.5 mms (**b-c**).

[4] Pick up a 3 mm cube bead, and sew up through the last two 1.5 mms added (**figure 3, a-b**).

[5] Pick up four 1.5 mms, and sew through the first two 1.5 mms again to form a square (**b-c**). Pick up a 15°, and sew down through the next three 1.5 mms (**c-d**).

[6] Pick up a 1.5 mm, and sew up through the last two 1.5 mms added (**figure 4, a-b**). Pick up two 1.5 mms and a 15° (**b-c**), turn, and sew down through the next five 1.5 mms, the bottom 1.5 mm in the next column,

materials

one star

- 5 3 mm cube beads
- 3 g 1.5 mm cube beads
- 1 g 15° seed beads
- nylon beading thread
- beading needles, #12

DESIGNER'S NOTES:

- This project can also be made using 4 mm and 2 mm cube beads with 11° seed beads.
- To add a hanging loop to one point, substitute a 3 mm jump ring for the end 15° in step 6.

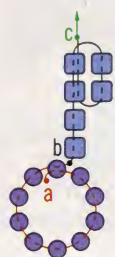


FIGURE 1



FIGURE 2



FIGURE 3



FIGURE 4



FIGURE 5



FIGURE 6

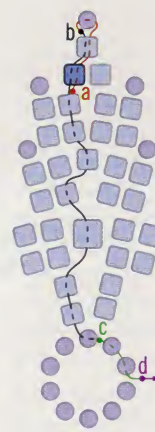


FIGURE 7

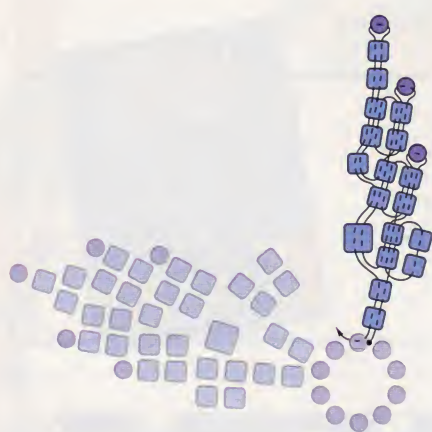


FIGURE 8

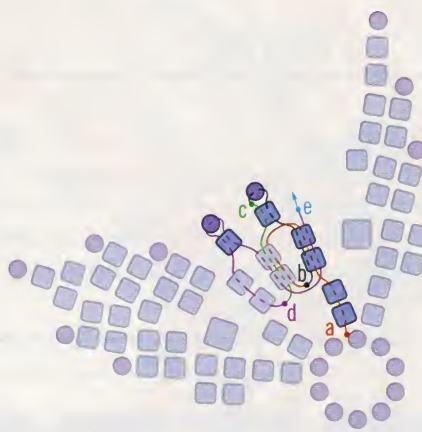


FIGURE 9

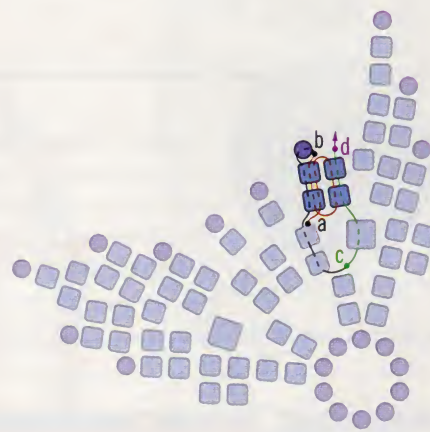


FIGURE 10

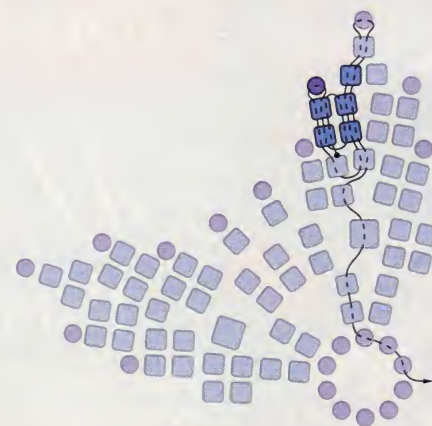


FIGURE 11

the 3 mm, the first two 1.5 mms picked up in step 1, and the 15° your thread exited on the original ring (c-d).

[7] Repeat steps 2 and 3 to start the second half of the star point (figure 5, a-b). Sew through the 3 mm added to the first half of the point, and sew through the last two 1.5 mms added (b-c).

[8] Repeat step 5 (figure 6, a-b), and sew through the off-set 1.5 mm added to the first half of the point in step 6 and the last two 1.5 mms added (b-c).

[9] Pick up a 1.5 mm, and sew through the 1.5 mm and 15° at the tip of the star point (figure 7, a-b). Turn, and sew back through the next five 1.5 mms on the side just added, the next 1.5 mm in the adjacent column, the 3 mm, the second and first bead added in step 7, and the 15° your thread exited in the ring (b-c).

Continue through the next two 15°s (c-d).

[10] Repeat steps 2-6 to complete the first half of the next star point (figure 8).

[11] To start the second half of the new star point and link it to the adjacent point, pick up four 1.5 mms, and sew down through the two outer 1.5 mms on the adjacent point (figure 9, a-b). Sew up through the last two 1.5 mms just added, and pick up a 1.5 mm and a 15° (b-c). Turn, sew back through the 1.5 mm, and continue through the two 1.5 mms in the shared column (c-d).

Sew up through the two 1.5 mms in the next column, pick up a 1.5 mm and a 15°, and sew down through the new 1.5 mm and two shared 1.5 mms, and up through the top two 1.5 mms in the new column (d-e).

[12] Pick up four 1.5 mms, and sew

through the first two 1.5 mms again (figure 10, a-b). Pick up a 15°, turn, and sew down through the next four 1.5 mms (b-c). Sew up through the 3 mm in the first half of the star point and the last two 1.5 mms added (c-d).

[13] Repeat steps 8 and 9 to finish the star point and get in position to start the next point (figure 11).

[14] Repeat steps 10-13 twice to work the next two star points.



[15] To connect the final star point to the two adjacent points, repeat step 11, then work steps 3–6 to complete the first half of the final point (figure 12, a–b). Repeat steps 11–13 to finish the second half of the star point (b–c), and end the working thread and tail (Basics, p. 96). ♦

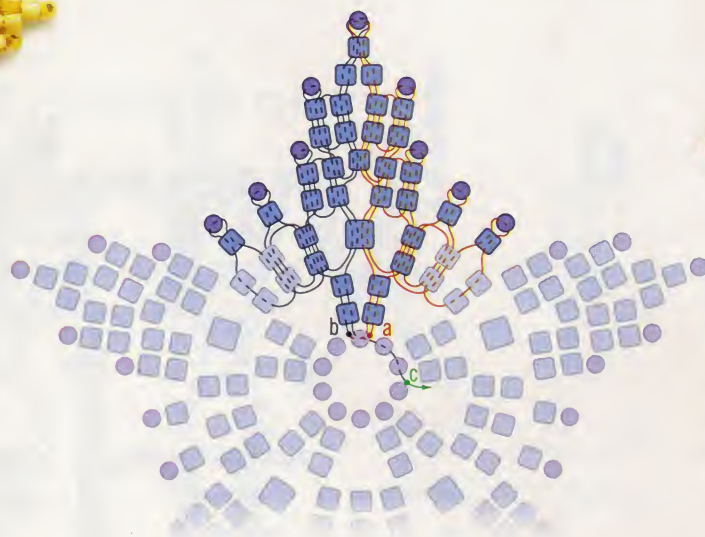


FIGURE 12



Find a downloadable pattern for a patriotic three-color version of the star at BeadAndButton.com resources.



*Virginia Jensen started beading in 2004, and she continues to find new ways to use cube beads. "I love the experience of starting with nothing and ending up with something," she says. You can find more than 20 of her cube bead designs in her book *Cube Bead Stitching*, available from Kalmbach Books. Virginia also studies other crafts, philosophy, and ancient Egypt. Visit her Web site, virjenmettle.com.*



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Keshi cuff

Create an organic bracelet with freshwater pearls and crystals.

designed by **Candice Sexton**

materials

bracelet 8 in. (20 cm)

- 65–80 6–8 mm center-drilled keshi pearls (Ta Pearlstone, tapearlstone.com)
- 12–15 6 mm bicone crystals
- 15–20 4 mm round crystals
- 1–3 g 11^o seed beads
- 1–3 g 15^o seed beads
- 14–18 in. (36–46 cm) 14-gauge wire, half-hard
- 1 yd. (.9 m) 20-gauge wire
- 24 in. (61 cm) 24-gauge wire
- 4–5 yd. (3.7–4.6 m) 28-gauge wire
- bead reamer (optional)
- bench block or anvil (optional)
- hammer (optional)
- chainnose pliers
- roundnose pliers
- wire cutters

DESIGNER'S

NOTE: Take care to avoid kinking the wire. If the wire does kink, try to gently straighten it by unfolding it at the point of the kink rather than pulling and breaking the wire.



Weave a wire frame that lends support to center-drilled keshi pearls, which appear to float with clusters of crystals.

stepbystep

If the holes in your pearls are too small to accommodate two passes of 28-gauge wire, use a bead reamer to enlarge them, twisting gently to avoid breaking the pearls. To avoid breathing in pearl dust, ream the pearls under water.

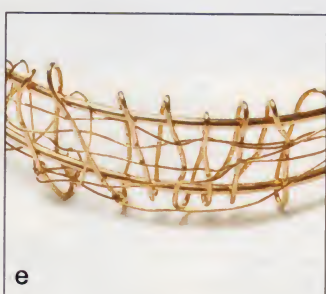
Use chainnose pliers to neaten all wire wraps.

Frame

[1] Measure your wrist, add 1½ in. (3.8 cm) to the measurement, and cut two pieces of 14-gauge wire to the length. Use roundnose pliers to turn a simple

loop at each end of each wire. If desired, hammer each loop to flatten the wire (photo a).

[2] Cut a 2-in. (5 cm) piece of 20-gauge wire. Hold the 14-gauge wires together so the loops face away from each other, and tightly wrap the 20-gauge wire around



them five or six times at one end (photo b).

[3] Bend the 14-gauge wires into the shape of a cuff to fit comfortably around your wrist. Cut a 2-in. (5 cm) piece of 20-gauge wire, and wrap it two to three times around the remaining ends of the 14-gauge wire. Spread the pieces of 14-gauge wire apart to form a canoe shape, and finish wrapping the 20-gauge wire to keep the shape (photo c).

Support structure

[1] Cut a 32-in. (81 cm) piece of 20-gauge wire, and tightly wrap one end two or three times around one end of the frame. Working in a loose zig-zagging pattern, wrap the wire around the frame, keeping the wraps about ¼–½ in. (6 mm–1.3 cm) apart. Wrap the wire tightly around the remaining end of the frame (photo d).

[2] Cut a 24-in. (61 cm) piece of 24-gauge wire, and tightly wrap one end two or three times around the 20-gauge wire at one end of the zigzag. Weave the 24-gauge wire lengthwise through the 20-gauge wire, crisscrossing back and forth through the

support structure (photo e), and wrap the tail tightly around the 20-gauge wire.

Embellishment

[1] Cut a 12-in. (30 cm) piece of 28-gauge wire. Tightly wrap one end two or three times around a wire in the support structure, and bring the wire up through the front of the frame.

[2] String a 6–8 mm center-drilled keshi pearl and an 11° seed bead. Skip the 11°, and go back through the pearl and support structure (photo f).

[3] Wrap the 28-gauge wire around the wire in the support structure, feed it back up through the front next to the pearl, and wrap it around the base of the pearl two to three times to tighten the pearl in place (photo g). Feed the wire

down through the support structure and back up to exit the front.

[4] Repeat steps 2 and 3 using a combination of pearls, 6 mm bicone crystals, and 4 mm round crystals, sometimes stacking a crystal on top of a pearl, and using 11°s and 15° seed beads as desired.

[5] To end a wire, wrap it tightly around a wire in the support structure. To add a new wire, repeat step 1, and continue adding pearls and crystals as before until the whole cuff is embellished. ●



Use pastel-hued crystals and pearls with silver wire for a feminine look or pressed glass with colorful craft wire for a funky edge.

Candice Sexton has been beading for eight years. An avid jewelry lover, she enjoys the relaxing, meditative, and creative qualities of wireworking, bead crochet, and bead weaving. She also likes coming up with new ways to work with materials and techniques, such as using wire as a "thread" to "sew" beads. She sells kits for this bracelet on her Web site, candicesexton.com.



Polymer pod pendant

Sew beads onto a polymer form to make a pod bursting with your favorite jewels.

designed by **Tea Benduhn**

String an assortment of beads, and hang your pendant from it.

materials

pendant 1½ x 2 in.
(3.8 x 5 cm)

- 2–3 oz. polymer clay in each of 1–2 colors
- 40–60 assorted drop beads and briolettes
- 2 in. (5 cm) 20-gauge wire
- Fireline 6 lb. test
- beading needles, #10
- acrylic roller
- needle tool
- pasta machine*
- tissue blade
- toaster oven*
- wet sandpaper (400, 600, 800 grit)
- roundnose pliers
- wire cutters

* Dedicated to the use of polymer clay

stepbystep

Beaded dome

[1] Condition each block of clay (Basics, p. 96). Using any color clay, roll an egg-shaped ball about ½ x ¾ in. (1.3 x 1.9 cm). Cup the ball in your palm, and press an indentation into the ball with your thumb, creating a dome shape about ¼ in. (6 mm) thick (**photo a**).

[2] Maintaining the curvature of the dome, press the pointed end of assorted drop beads and briolettes onto the convex surface of the dome, leaving about ⅛ in. (3 mm) around the edges uncovered. Remove the beads, and use the needle tool to poke a hole through the center of each indentation created by a bead (**photo b**).

Following the manufacturer's instructions, bake the dome in the toaster oven. Allow it to cool completely.

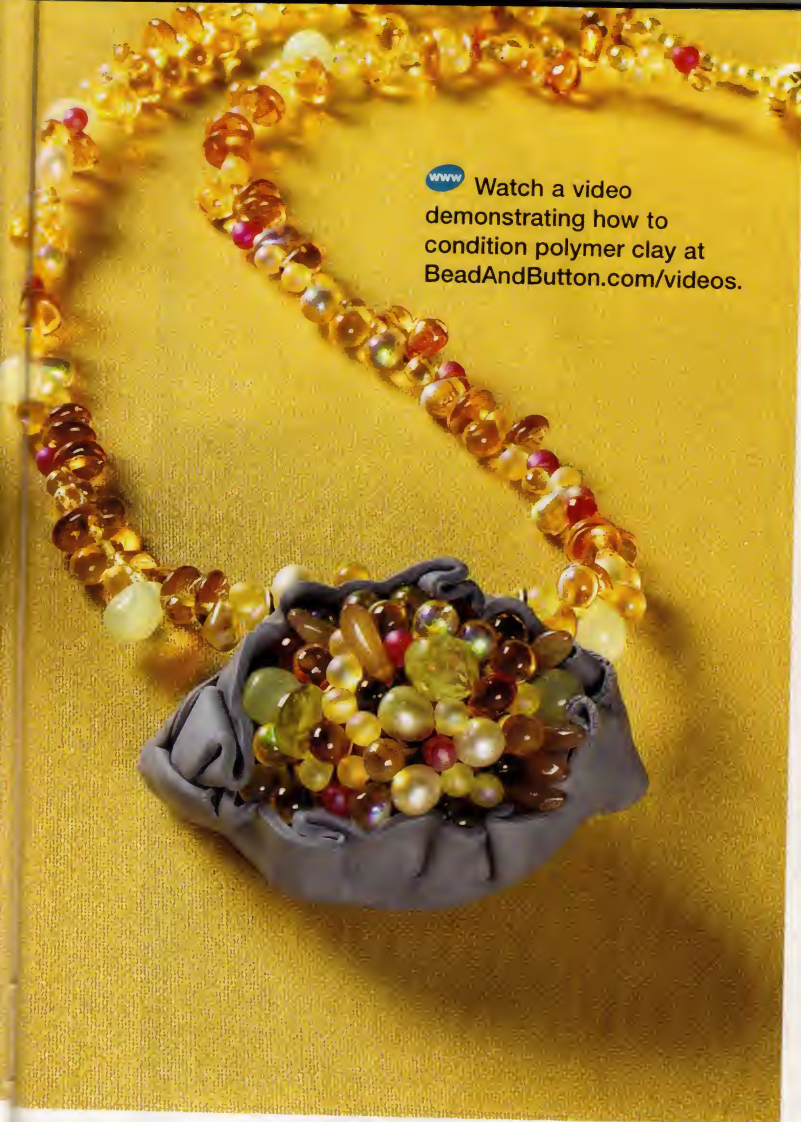
[3] On 2 yd. (1.8 m) of Fireline, leaving a 6-in. (15 cm) tail, sew through a hole in the dome, back to front. Pick up a drop bead or briolette, and sew back through the hole your thread exited (**photo c**). Sew up through an adjacent hole, pick up a drop bead or briolette, and sew back through the hole. Snug up the beads, and tie the working thread and tail together with a square knot (Basics). Sew up through an adjacent hole, and continue adding drop beads or briolettes to fill all the indentations. If there are gaps, fill them in by attaching a second bead through a

nearby hole. Tie the working thread and tail together with a square knot, and trim the thread to about ½ in. (1.3 cm).

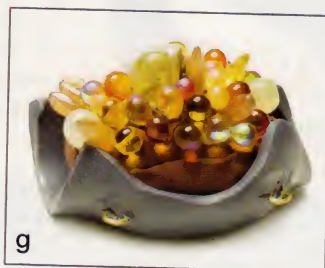
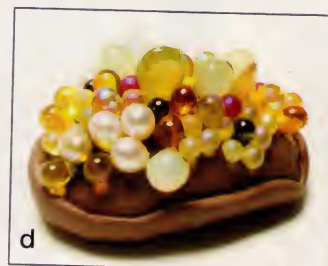
Outer shell

[1] Using any color clay, roll an egg-shaped ball about 1 x 1½ in. (2.5 x 3.8 cm), and press the back of the dome onto it. Press some clay around the edges of the dome (**photo d**).

[2] Cut a 1-in. (2.5 cm) piece of wire. Using roundnose pliers, bend the wire in half, and cross the tails of the wire, forming a shape like an awareness ribbon (**photo e**). Insert the wire into the clay where you will attach the necklace to the pendant, and press the clay around the insertion point to cover the tails. Repeat with



www Watch a video demonstrating how to condition polymer clay at BeadAndButton.com/videos.



the remaining wire (photo f). Following the manufacturer's instructions, bake the clay in the toaster oven. Allow it to cool completely.

[3] Set the pasta machine to a middle setting, and roll a sheet of clay about 2 x 2½ in. (5 x 6.4 cm). Center the baked shape on the sheet, and fold the clay up around the edges, allowing the wire loops to poke through the clay (photo g). Smooth the areas around the loops. Roll another sheet about 2 x 2½ in. (5 x 6.4 cm), and

cut it in half. Place the clay strips around the edges of the beaded dome, and trim the clay close to the beads (photo h). Using your fingers and clay tools, shape the clay into an organic-looking pod shape, and smooth the seams of the clay to form the outer shell. Following the manufacturer's instructions, bake the clay in the toaster oven. Allow it to cool completely.

[4] Using wet sandpaper in increasingly fine grits, sand the outer surface until smooth. ●

Tea Benduhn is an associate editor at Bead&Button magazine. Contact her at tbenduhn@beadandbutton.com.



DESIGNER'S NOTES:

To wear the pendant as a necklace, string coordinating beads or seed beads, and attach your strung work through the wire loops.

Alternatively, stitch a peyote or herringbone rope with 11° seed beads, attach it to the pendant by sewing through the wire loops, and add embellishments to conceal the connection.





through the B, 4 mm, and B in the connector (photo f). Repeat, sewing through the corresponding A in the next netted stitch. End the thread.

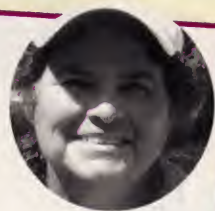
[4] Connect the remaining stones as in steps 1-3, alternating the large and small stones.

[5] To connect the toggle ring to an end small stone, repeat steps 1 and 2. Pick up three As, and sew through an A, two Bs, and an A in the center round of the ring. Pick up three As, and sew through

the B, 4 mm, and B again (photo g). Retrace the thread path, and end the thread.

[6] To connect the toggle bar to the other end stone, repeat steps 1 and 2, and end the thread. Using the thread from the toggle bar, pick up three As and three Bs. Sew through the B, 4 mm, and B in the end bezel connector. Pick up three Bs and three As, and sew through the two As at the end of the toggle bar (photo h). Retrace the thread path, and end the thread. ●

Keeping with a long family tradition, Donna Pagano Denny is always working with her hands. Originally from Massachusetts, she now resides in Stone Mountain, Ga., in the U.S. She's crocheted and tatted with beads and has been bead weaving for almost 20 years. Seed beads are her passion, and her motto is "the smaller the beads the better." When not beading, you'll find Donna playing tennis or out riding her recumbent bicycle. She sells her work at Lush Beads in Lowell, Mass., and teaches at Bead Bayou in Alpharetta, Ga. Contact her via e-mail at lacetatter@aol.com.



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COVER STORY



TUBULAR HERRINGBONE STITCH / FRINGE

Draped expectations

Connect herringbone scallops and
add fringe for an elegant necklace

designed by **Melissa Grakowsky**



Make a toggle clasp that fits with the flow of the necklace.

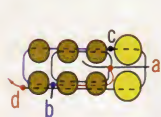


FIGURE 1



FIGURE 2

materials

necklace 13 in. (33 cm)

- 91 4 mm bicone crystals
- 28 4 mm fire-polished beads
- 140 3 mm magatama or fringe drops
- 91 15 mm bugle beads
- 26 6 mm bugle beads
- 8–10 g 8° seed beads in 2 colors: A, B
- 8–10 g 11° seed beads
- 1–2 g 15° seed beads
- Fireline 6 lb. test
- beading needles, #12

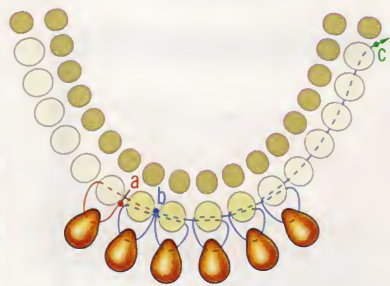


FIGURE 3



FIGURE 4



FIGURE 5

This necklace took careful planning to create, but it is deceptively simple to work up. Once you get the hang of your tension — tight scallops and relaxed fringe — the units come together with ease.

step by step

Scallops

[1] On 1 yd. (.9 m) of Fireline, pick up four 11° seed beads, and tie them into a ring with a square knot (Basics, p. 96), leaving a 10-in. (25 cm) tail. Sew through the first two 11°s again (figure 1, a–b).

[2] Pick up two 11°s, and sew through the next two 11°s in the ring (b–c). Pick up two color A 8° seed beads, sew through the next two 11°s, and step up through the first 11° in this round (c–d).

[3] Pick up two 11°s, and sew through the next 11° and up through the next A (figure 2, a–b). Pick up two As, and sew down through the next A and up through the next two 11°s (b–c).

Working in tubular herringbone (Basics), repeat until you have six rounds of As. Work four rounds with color B 8° seed beads, six rounds with As, and a round with 11°s only.

[4] Sew through each column, and pull the Fireline taut to reinforce the curvature of the scallop. Sew through the beadwork to exit an A adjacent to a B, pick up a 3 mm magatama or fringe drop, and sew through the A again and the next B (figure 3, a–b). Working in square stitch (Basics), add five more 3 mms for a total of six 3 mms, and sew through the remaining As in the column to exit the A adjacent to the 11° (b–c). Do not end the working thread or tail.

[5] Repeat steps 1–4 to make 13 scallops.

Assembly

[1] Thread a needle on the tail of a scallop, and sew through the beadwork to exit the first A. Using a square stitch thread path, sew through the corresponding A in the next scallop, and continue through the A your thread exited in the previous scallop (figure 4, a–b). Sew through the next A, and use a square stitch thread path to connect the corresponding A in the adjacent scallop (b–c). Sew through the beadwork to exit an A on the back side, and repeat to connect the top two As of each column. End the tail (Basics).

[2] With the remaining thread, sew through the beadwork to exit the fourth A on the back side (figure 5, point a). Pick up an 11°, a 6 mm bugle bead, two 11°s, an A, a 4 mm fire-polished bead, a B, and a 15° seed bead (a–b). Skip the 15°, sew back through all the beads just added, and continue through the next A (b–c).

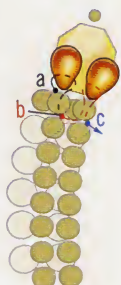


FIGURE 6



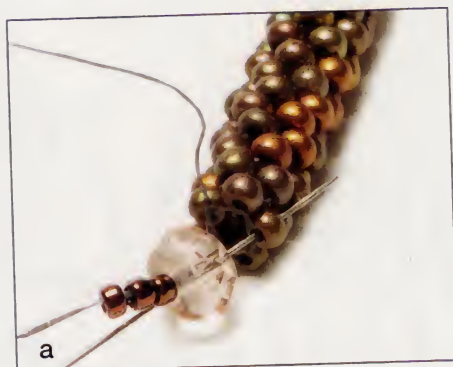
FIGURE 7



FIGURE 8

EDITOR'S NOTES:

- At 13 in. (33 cm), this necklace fits only the smallest necks. To make your choker a little longer, add more scallops. Each scallop will add about $\frac{7}{8}$ in. (2.2 cm).
- You can substitute 12 mm bugles for the 15 mm bugles, which are slightly easier to find and won't change the look of the necklace too much.
- The toggle bar fits through the loop snugly. To give it a little more room, stitch two more rounds in the loop and two more rounds on the toggle bar connector. – Tea



[3] To add the next fringe, pick up an 11°, a 15 mm bugle bead, a B, a 4 mm bicone crystal, a B, and a 15°. Skip the 15°, sew back through all the beads just added, and continue through the next 8° (c–d). Repeat six times with the following changes: Pick up two 11°s for the second fringe, three 11°s for the third through fifth fringes, two 11°s for the sixth fringe, and one 11° for the seventh fringe (d–e).

[4] Pick up an 11°, a 6 mm, two 11°s, an A, a fire-polished, a B, and a 15°. Skip the 15°, and sew through the B, fire-polished, B, and an 11° (e–f). Pick up an 11°, a 6 mm, and an 11°, and sew through the fourth A in the next unit (f–g).

[5] Sew through the remaining beads in the column to exit an end 11° (g–h). Pick up a fire-polished and a 15°, skip the 15°, sew back through the fire-polished, and continue through the 11° in the previous scallop (h–i). Sew up through the adjacent 11° at the end of the column of 8°s, and sew through the fire-polished, 15°, fire-polished, and corresponding 11° in the next scallop.

[6] Sew up through an 11° at the end of an inner column of 11°s, pick up a 3 mm, and sew back down through the 11° (figure 6, a–b). Sew up through the

11° at the end of the next inner column, and repeat (b–c). Sew through the beadwork to exit an 11° at the end of an inner column in the previous unit, and add two more 3 mms as before. End the thread.

[7] Repeat step 1 to connect the remaining scallop, and steps 3–6 to add fringe and embellishments.

Clasp

Loop

[1] On 1 yd. (.9 m) of Fireline, pick up two 11°s and two As, and tie them into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the first 11° again. Work six rounds of tubular herringbone as in “Scallops,” following the established pattern until you have seven rounds of As.

[2] Work four rounds with Bs, seven rounds with As, and four rounds with Bs.

[3] To form the curved beadwork into a ring, work a herringbone thread path connecting the last beads added to the first beads added in step 1 (figure 7).

[4] Use a square stitch thread path to connect the As of two rounds of the loop to an end scallop, as in step 1 of “Assembly.” Sew through the beadwork to exit an edge 11° of an inner column at the end of the scallop. Pick up a

3 mm, sew back through the 11°, and exit the adjacent 11°. Repeat to add a second 3 mm, and end the thread.

Toggle bar

[1] On $1\frac{1}{2}$ yd. (1.4 m) of Fireline, attach a stop bead (Basics), leaving a 10-in. (25 cm) tail. Pick up 14 11°s. Work a total of 10 rows of flat even-count peyote stitch (Basics) to make a panel that is 14 11°s wide with five 11°s on each straight edge. Remove the stop bead, and zip up (Basics) the panel to make a tube.

[2] Sew through the beadwork to exit an edge 11°. Pick up a fire-polished and three 15°s. Sew back through the fire-polished and an 11° opposite the one your thread exited (photo a). Sew up through an adjacent 11°, and through all of the beads just added, and the 11° opposite the one your thread exited.

[3] Sew up through an adjacent 11°, pick up a 3 mm, and sew back through the 11° your thread exited (photo b). Repeat around the edge to add five 3 mms.

[4] Thread a needle on the tail, and repeat steps 3 and 4 on the remaining end of the toggle bar. End the tail.

[5] With the working thread, sew through the beadwork to exit a center

PEYOTE STITCH Beaded dahlia



Sculpt petals of dimensional peyote to surround a bezel-set rivoli

designed by **Melanie Colburn**

Maintaining proper tension is key when working up the components of these stunning flowers. Pulling tight after each stitch will ensure that the leaves have gentle curves, and the bezel will hold the rivoli securely in place.

step by step

Rivoli bezel

[1] On 1 yd. (.9 m) of Fireline, pick up 14 15° seed beads, and tie them into a ring with a square knot (Basics, p. 96), leaving a 6-in. (15 cm) tail.

[2] Pick up five 15°s, skip a 15° in

the ring, and sew through the next 15°. Repeat to complete the round, and step up through the first three 15°s in the first stitch (**figure 1**).

[3] Pick up five 11° cylinder beads, skip five 15°s in the previous round, and sew through the center 15° in the next peak. Repeat to complete the round. Step up

through the first three cylinders in the first stitch (**figure 2, a-b**).

[4] Pick up five cylinders, skip four cylinders in the previous round, and sew through the center cylinder in the next peak. Repeat to complete the round, and step up through the first cylinder in the new round (**b-c**).

[5] Work one round of tubular peyote stitch (Basics) using cylinders, and step up at the end of the round (**figure 3**).

[6] Place the rivoli face up in the beadwork, and, holding it in place, work three more rounds of tubular peyote

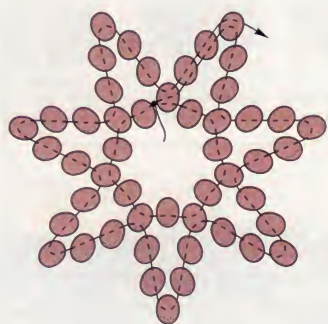


FIGURE 1

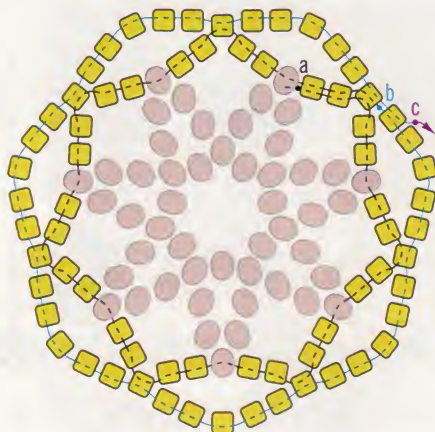


FIGURE 2

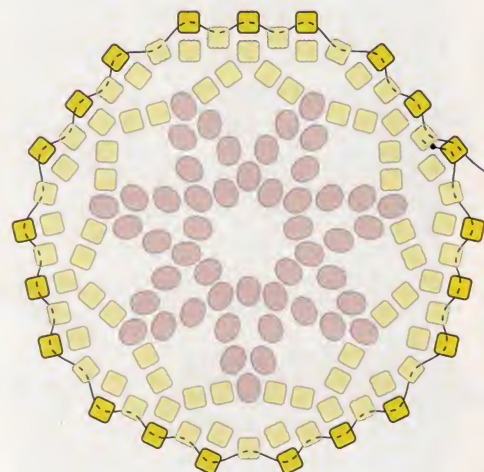


FIGURE 3

11° on the toggle bar. Pick up two As, and sew through an adjacent 11° (photo c). Sew through all the beads again to reinforce the connection, and exit an A.


[6] Pick up two As, and sew down through the adjacent A and up through the A your thread exited and the first A added (figure 8, a-b).

Repeat with another pair of As, five pairs of Bs, and a pair of 11°s (b-c).

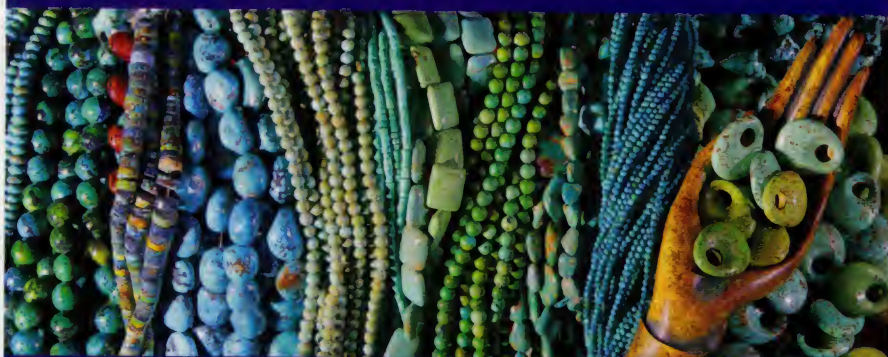
[7] Use a square stitch thread path to connect two rows of the toggle bar's connector to an end scallop, as in step 1 of "Assembly." Sew through the beadwork to exit an edge 11° of an inner column at the end of the scallop. Pick up a 3 mm, sew back through the 11°, and exit the adjacent 11°. Repeat to add a second 3 mm, and end the thread. ●

Beading is a natural fit for Melissa Grakowsky, who has a BS in physics and a BFA in painting. The craft combines science, in the way that beads fit together, and artistry, in a creative outlet that is less messy than paint. Just two years ago, Melissa started beading after visiting Beads East in Manchester, Conn., in the U.S. This piece took her months to figure out and was a creative challenge to fit together. Contact Melissa by e-mail at grakowsky@gmail.com, and visit her Web site, grakowsky.com.



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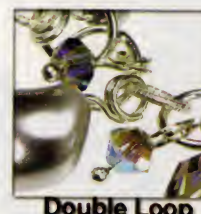
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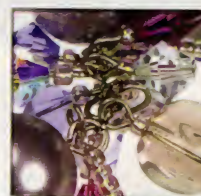


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